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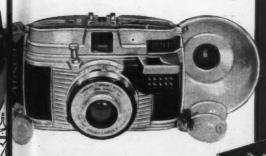
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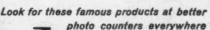
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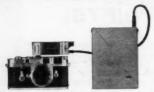


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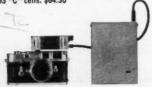
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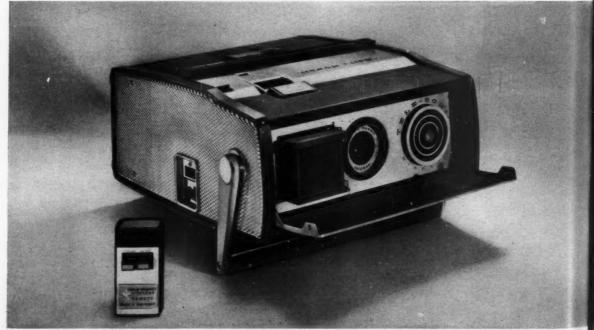
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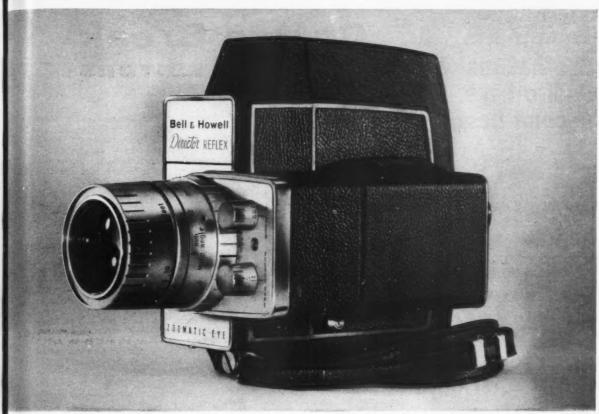


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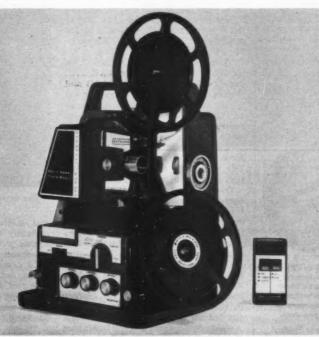
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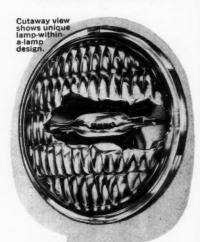
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Coffee Break with the Editors

THIS MONTH'S COVER . . .

Since we just couldn't fit all 286 used cameras and 228 new ones on this month's cover, we selected a few representative of the scope of our 7th Annual Buying Guide and shipped them off to the studio of Leonard Balish who arranged and photographed the still life. Little ones, big ones, from ultraminiature to 4 x 5 view, you'll find them all covered in detail in the Used Camera Buying Guide, page 66, and in the expanded and enlarged New Camera Guide, page 99, which has been organized in chart form for your convenience in comparing different features.

ONE MINUTE, SECOND ROUND . . .

In the August "Coffee Break" we ran an item on an old camera that produced finished prints in one minute, and we asked readers if they could give us any further information. Although the camera dated back to World War I or so, we received a surprisingly large number of letters from readers who had seen, handled, owned, or even still owned the One-Minute Camera.

The reader who still has a model is E. D. Gardner, of Devon, Montana. "They were somewhat optimistic in giving the weight as only 40 oz.," he says, "as mine without developing liquid or tripod tips the scale at $7\frac{1}{2}$ lbs. It measures $14\frac{1}{2} \times 7\frac{1}{2} \times 10$ in. Its construction is of wood, leatherette-covered and with nickel-finished trim.

"The instruction booklet lists three models—A, B and C (mine is a C). All are similar except that models B and C were furnished with an extra snap-on 'group and landscape lens' and were so constructed that a special attachment for making lapel button pictures could be had as an extra.

"The standard lens is of the fixedfocus type with a range of 4 to 8 ft. The shutter is of two-leaf construction and bulb operated."

Instead of describing the camera's operation, Mr. Gardner sent us a picture of the instruction sheet and diagram (right). He adds that, since it's a one-minute camera, "it seemed proper to use a Polaroid to take this picture."

Orville M. Broadrick, of Manhattan, Ill., who owned one of the first models, and Ed Abbott, of Monticello, Ky., who handled one belonging to his brother in 1917-18, both fill in some details of the camera's operation. Says Mr. Abbott: "There was a black lightproof sleeve attached to the back, with elastic to close the opening through which the hand and box of paper were

inserted. A quantity of paper was then removed from the box and placed in a rack with the sensitized side facing the rear of the lens." Taking the procedure over from there, Mr. Broadrick says: "After a picture was exposed, the hand was inserted in the sleeve and the card next to the lens was removed and dropped through a slot in the bottom of the camera, into the tank containing the developer. After a minute the picture was removed and rinsed in water. As simple as that."

However, John B. Newlin, of Crawfordsville, Ind., didn't find it at all simple. He was only 10 years old at the time—1917 or 18—but he'd spent the summer helping a local photographer print postcard views and "I was, in short, an Authority." The One-Minute Camera belonged to his cousin, who "had never been able to get a picture out of the thing, so she pulled it out for my advice.

"My expert rating went down to zero almost instantly. Neither of the accompanying bottles was clearly labeled



The mysterious camera unmasked.

and instructions were sketchy. We certainly didn't get anything like a usable picture out of it in a summer afternoon of experimenting.

"A few years later I saw the thing again, but by then the only salvageable part was the tripod. It was sturdy, of the old wood type, and not over five or six years ago I finally used it for kindling."

To end on a somewhat less gloomy note, let's go back to Mr. Gardner, whose One-Minute Camera is still in (Continued on page 10)

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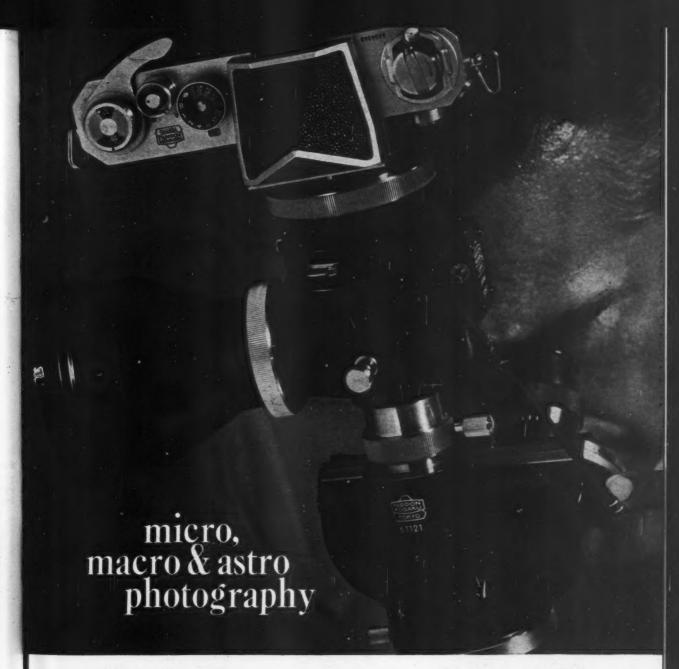
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COFFEE BREAK

(Continued from page 8)

good condition. "I've often wondered," he concludes, "if there was a presentday source of supply for the cards, as, with modification of the shutter, the old clunker would take fair pictures."

NEW WAVE . . .

Mr. Taka Amatzia, a heretofore unknown photographer, recently exhibited some of his work at the Lion's Head coffee house in Greenwich Village. The Matziagrams, as their creator calls them, are the result of a revolutionary new process. Taka Amatzia's manifesto declares: "The creative photographer is too often



A staggering new art form?

hampered in his work by purely technical matters. Between him and his image come such things as cameras, lenses, shutters. . . . In order to reduce photography to its barest essentials . . Taka Amatzia has invented his already postmortemistical Matziagram process. . . . He will not divulge the fine technique by which they were made for fear of antagonizing the U.S. Society of Photographic Scientists and Engineers and the Japanese Dragonyabahand Art, Marching and Chowder Society. He hopes to further perfect the Matziagram process to eliminate the use of photographic film and paper."

The Matziagrams, which looked like Rorschachian ink-blots, were priced at \$100 each, and of the 15 on exhibition, we noticed several that resembled bulls and one which could only be a shaggy dog. As you have probably guessed by now, the whole exhibit was a joke—the Matziagrams were made by splattering chemicals on photographic paper, and the mysterious Taka Amatzia is none other than MODERN's mischievous Color Consultant, Norman Rothschild.

THE NOSE TEST . . .

When our picture editor Pat Caulfield started to try out a certain new camera for "Modern Tests," she found that she was allergic to the pungent smell of its leather finish, developed a nose itch and headache, and had to pass the camera on to another editor who was unaffected. Since this incident (the first that Pat had experienced in the handling of many many cameras), MODERN's editors have been carefully sniffing the leather on new camera bodies and carrying cases. So far no one else has suffered from the Caulfield Allergy, but we wonder whether we should extend our "Modern Tests" reports to include such comments as:

"This camera's faint scent of turpentine with lavender overtones appealed to both men and women on MODERN's staff" . . . or:

"While the woodsmoke smell of this camera is extremely pleasant, candid photographers should be warned that it is strong enough to attract attention up to a distance of several yards."

ON HIS LAST LEGS . . .

Associate editor Dave Miller bought a Davidson Mark III tripod, which has one removable leg for use as a unipod. An editorial assistant had a fractured foot. Dave gallantly removed the unipod and lent it to her as a walking stick. She lost the unipod. Dave is left with a bipod. He's still trying to find some use for it.—THE END

Free Literature

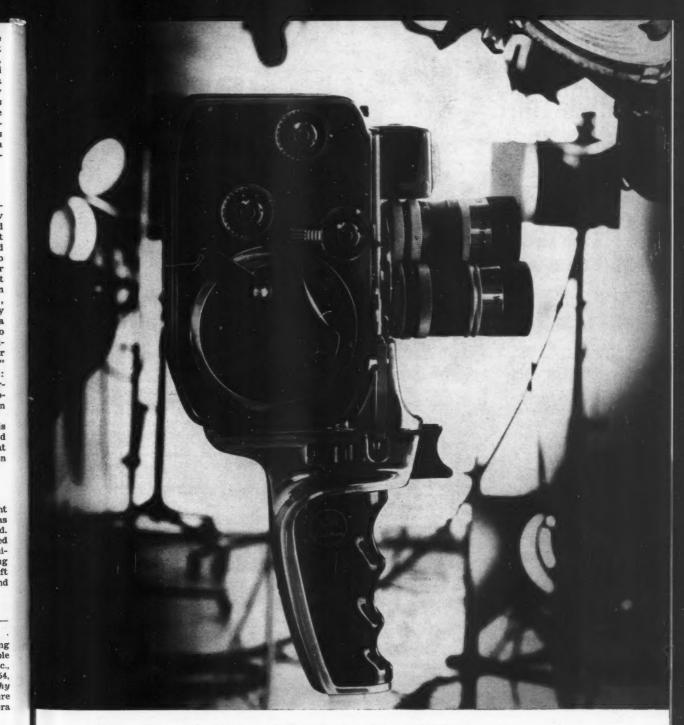
A new Kodak pamphlet on developing and printing is now available. It includes tips on equipment, chemicals and papers, how to use them and where to work. Ask for pamphlet J-3 from Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

The latest listings of filters, adapters and sunshades for all types of cameras and lenses are given in the new Ednalite Sizer Guide. Write to: Ednalite Optical Co., Inc., Peekskill, N. Y., or see your local Ednalite distributor.

An illustrated pamphlet discussing monoculars and their uses is available free of charge from Spiratone, Inc., 135-06 Northern Blvd., Flushing 54, N.Y. Ask for Telephoto Photography with a Photo-Monocular, and be sure to mention the name of your camera when writing.

A pamphlet covering all Ednalite filters and their uses is available free of charge. Ask for When . . . Why . . . How . . . from Ednalite Optical Co., 200 N. Water St., Peekskill, N. Y.

The elementary principles and terminology of sensitometry are defined in a free 21-page illustrated booklet. Request Sensitometry #211.982 from Gevaert Co. of America, Inc., 321 W. 54 St., New York 19, N. Y.



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The D-8L with film rewind has seven different speed settings, a variable shutter, a zoom viewfinder and settings for singleframe shots. A special rewind feature has been added to combine with the variable

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PICTURES in a MOMENT

by JOHN WOLBARST

Does it pay to modernize your oldmodel Polaroid Land camera? Here are some things you should know.



Recently a reader wrote me to the effect that he had an old Model 95 Polaroid camera (the first type to be marketed in 1948) and wanted to bring it up to date so it could do all

the wonderful things that the latest models were capable of. He wanted to know if there was some repairman or service that could do this modernization job for him.

My answer to him was that Polaroid Corp. does provide such a service, but that it would be a waste of money to attempt to modernize a Model 95.

There is no reasonable way to convert or modernize any of the older models with manually operated exposure controls so it can match the performance of one of the fine new electric eye models, such as the 900 or 850. Besides, the electric eye shutter is not the only big difference between the new and older models. The 900, for example, has a really outstanding combined range-viewfinder system which cannot be installed on any of the older models. And there are other items, too.

Some desirable improvements

Nevertheless, if you now have and use successfully a Polaroid Land camera of any type except Model 95, you can make some improvements at very moderate cost which will add immeasurably to your convenience and picture taking pleasure. Not all these improvements are possible with all the models, nor do I consider that all the conversions which Polaroid Corp. can do ought to be done. Therefore, I have selected a few which I'd recommend. In each case I'll list the models to which the modification applies.

New type back door: Very worthwhile. Frequently, the damp negative left in the camera after you remove a print will stick to the inside of the back door. Then a week later when you try to pull the tab to develop a picture nothing will budge. The new door has a number of small points on the inside which hold the film in proper position but can't stick to the negative. Models 95A, 95B, 100, 150, 700, 800, 110A, 80A, \$1.75; Model 110, \$2.75.

Locking cutter bar: This is one of the best things that ever happened to the Polaroid camera. The cutter bar locks automatically when it's closed, so you don't have to hold it down in order to tear off the paper film tab. To add this feature to your old camera it's necessary to replace the entire outer back as a unit. Unfortunately, this can't be done with the Model 110 (and 700) because the rangefinder housing interferes. Models 95A, 95B, 100, 150, 800, 110A (some 110A cameras already have this), \$12.50.

Drop-in loading for Model 110: Some of the early 110's were equipped with spring clips into which you had to push the ends of the negative spool when loading film. In the conversion, the clips are removed and the film chamber is revamped so that the negative roll fits into a simple chamber, as in all later models. This improvement is very important and well worth the price, \$2.50.

How to go about it

There are at least two procedures you can follow in order to get your camera modified. One way is to visit your local camera store (a Polaroid dealer, no doubt) and arrange for the store to handle the entire transaction. If you're a steady customer and the dealer likes your trade he'll probably be willing to cooperate in this manner.

Or, you can send the camera to Polaroid Corp. yourself. Before you start mailing it off I suggest that you first write to Customer Service, Polaroid Corp., Cambridge 39, Mass., and explain what you want to do. Customer Service will send you detailed instructions for packing and mailing. I believe that if you ask for one they will even send you an empty box specially designed for shipping Polaroid cameras, which will simplify your mailing problem considerably. Remember, write to Customer Service first.

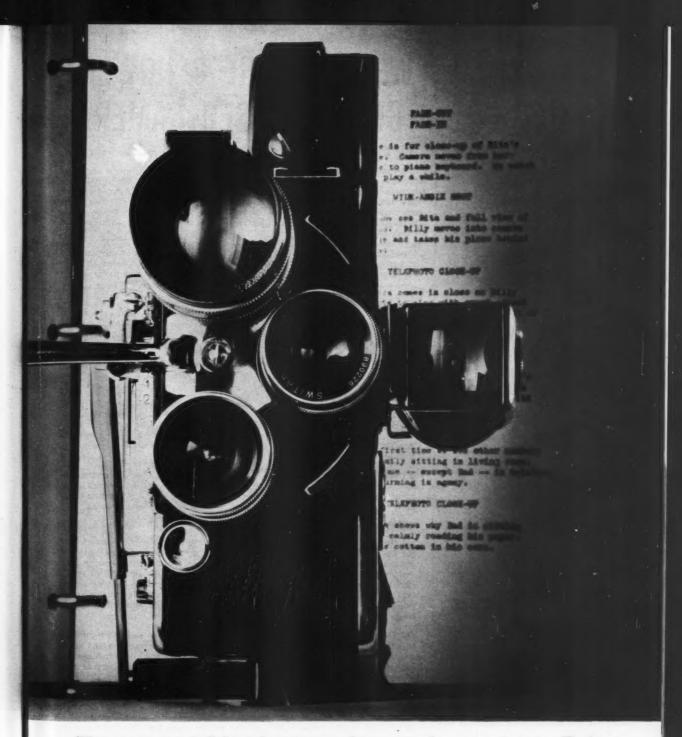
What about the old Model 95? Well, as I pointed out earlier, I don't think it makes sense to spend money on such an old box in order to bring it up to date, particularly when used later model Polaroid cameras are available at very reasonable prices. For a guide to buying a used Polaroid camera, I suggest you look at my May 1961 column in MODERN.—THE END

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ELING-PHOTO CORPORATION 257 PARK AVE, SOUTH, NEW YORK 10, N.Y.

WHEN, WHERE & HOW TO CHECK A USED CAMERA

THE STORE CHECKS

A used camera's general overall appearance may indicate much about its hidden or disguised flaws. Body dents which indicate that the camera had been dropped or severely jarred may mean that the lens elements could have been jarred loose, or that the camera's rangefinder, or in the case of reflexes, its mirror, is out of alignment. Also look for leather coverings which are obviously repainted to camouflage dents. If you're satisfied with overall appearance, then check the following:

(A) LENS: Remove it, otherwise set camera shutter on B or T and open shutter and camera back. Check lens for loose or cracked elements, peeled off coating dirty interior and rusty, bent or faulty diaphragm. Place lens at its closest focusing distance and rock it in its mount—look for excessive play.

(B) VIEWING AND FOCUSING: Examine entire viewing system for cleanliness. If rangefinder, make sure images coincide both horizontally and vertically. If reflex, check ground glass in low light for acceptable overall viewing and focusing brightness. Focus on object at infinity (a distant building outside store), and see if focus arrow aligns properly with infinity mark.

(C) SHUTTER: Operate at all shutter speeds listening for any unusual noises and evidence of sticking. Pay special attention to speeds slower than 1/15 second.

(D) INTERIOR: Look for rust, and excessive scratches—pay particular attention to the pressure plate. The sprockets and film guide should not be rough. Check for loose parts and signs of do-it-yourself tampering, such as worn screw heads, bent parts, etc. If the camera has a cloth focal-plane shutter, aim the lens at a light source and look for pin holes in the shutter when in the cocked and released positions.

(E) MOVING PARTS: Operate all moving parts to see if they are neither too stiff (causing excessive wear) or too loose (causing inaccurate alignment). Run an unwanted roll of film through the camera to make sure that the film transport, frame counter and rewind mechanisms are functioning properly.

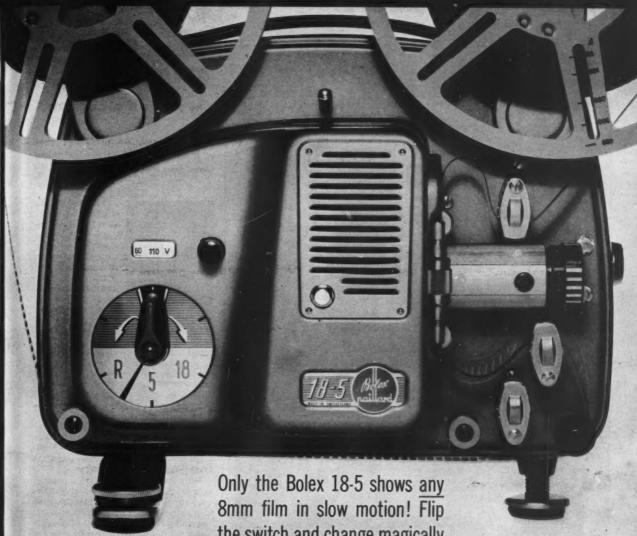
TESTS TO MAKE AT HOME

If results of the store checks are satisfactory, there's a good chance that the camera is in good working order. However, since there is a possibility that it's not, ask the dealer for a trial period, and then perform the following practical tests at home. For these tests, use a film such as Panatomic X or Plus X Pan, tripod and cable release. Use a reliable exposure meter to determine readings. For evaluation purposes, either make 10X enlargements (with a known fine quality enlarger and lens) or examine the negatives with a 10X to 20X magnifier.

(A) SHARPNESS AND COVERAGE: Photograph a building in sunlight from more than 100 ft. away with the lens focused at infinity. If you're testing a lens longer than 60mm, be sure that you're at least 150 ft. from the subject. Make one exposure at widest aperture (using the appropriate shutter speed), and another three stops smaller (adjust shutter accordingly). The first exposure should be at least satisfactorily sharp in the center, the second should be sharp overall. Check the viewfinder image with the film image; the latter may show more than the former, but it should not show less.

(B) FOCUS: Make a close-up portrait of a person, using the widest lens opening and shooting from $3\frac{1}{2}$ ft. or less. Focus carefully on the subject's eyes. In the resulting negative or print the eyes should be sharp. If they're not, but the ears or nose is, the lens may not be properly aligned with the camera or the focusing mechanism.

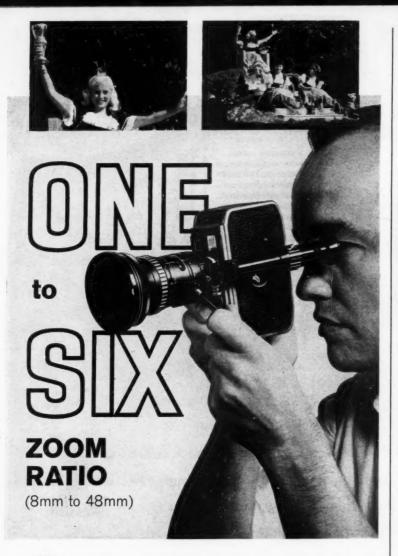
(C) SHUTTER: Individual shutter speeds need not be accurate. In fact only in rare cases are they. However, it is more important that the relation between the speeds be consistent. To check for speed consistency, photograph a clear sky at each shutter speed (adjusting the aperture to keep camera exposure constant). All the resulting negatives (here it's not as necessary to make prints) should have equal density. The density within the frame should also be consistent. A faulty leaf shutter will produce decreased density toward the edges of the negative, whereas a faulty focal-plane shutter will produce decreased density across the frame or will expose only part or none of the frame.



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ULTRA MINIATURE

by JOSEPH D. COOPER

Tripods: luxury or necessity? Test your own steadiness to determine when you need one.



Tripods for ultraminiature cameras? Seems incongruous, doesn't it-for a tiny pocketable instrument?

Odd as it may seem, the hazards of camera shake are greater with ultraminia-

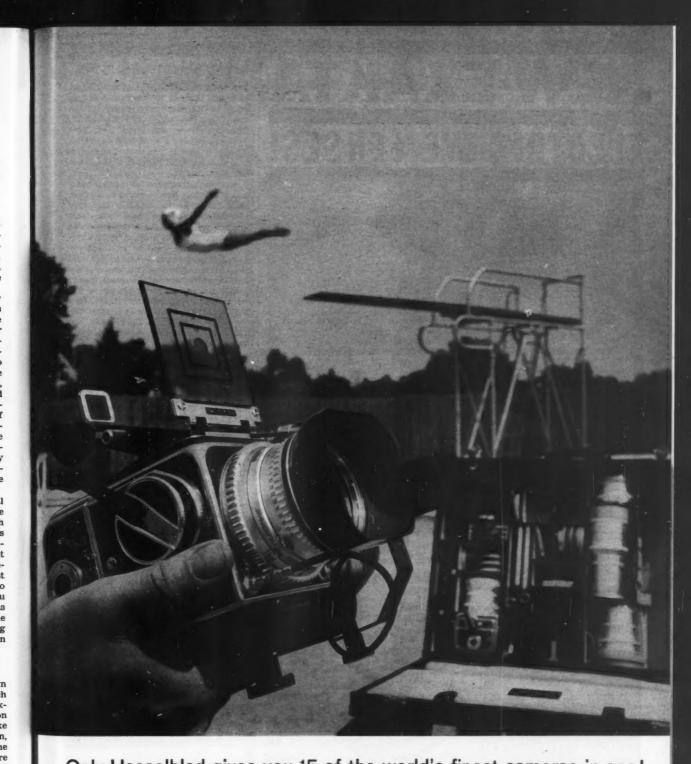
ture cameras than with larger cameras. Since the ultraminiatures are so small and light, they are susceptible to any outside force, including wind, movements of the floor or ground transmitted through the body, breathing, body sway and the pressure of your finger when you make the exposure. And, any unsharpness is more apparent in prints from ultraminiature, since the small negatives usually undergo a greater degree of enlargement than is usual with 35mm and the larger film sizes.

With larger cameras, the general rule is that 1/25 or 1/30 sec. is the very slowest hand-held exposure which should be used. These shutter speeds may also be used for hand-held exposures with ultraminiature cameras but even more care must be taken to prevent movement during exposure. Just as a check on this, listen carefully to the shutter action at 1/25 or 1/30. You can hear a double clicking sound as the shutter opens and as it closes. The interval between is a relatively long one during which any movement can spoil your picture.

Make a test

I suggest that you make your own test to find that shutter speed at which you can safely make a hand-held exposure. With the camera mounted on a tripod or other solid support, make an exposure at 1/25 or 1/30 sec. Then, continue using the higher speeds one by one in sequence, adjusting aperture accordingly. Photograph the same subject from the same distance hand-holding the camera, again making a series starting with 1/25 (or 1/30) and continuing to the highest speed on your camera. Hold the camera as steadily as possible while you squeeze the shutter gently at the moment of exposure.

After you develop your film, use the pictures taken with the tripod as your (Continued on page 18)



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sec to 1/500). Interchangeable film backs improve your versatility further: 3 for roll film, one for cut film. Add viewfinders: Hasselblad offers 5, including an eye level prism. Add Proxar lenses, extension tubes, microscope adapter; every accessory is precision matched to the one camera. And there you have it: the ultimate in a single-lens reflex system; 15 of the world's finest cameras in one. Write Dept. HMP12 for the name of your nearest Hasselblad dealer.

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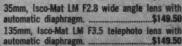
The latest optical achievement is Isco's Electric-Eye Isco-Mat lens system which we are proud to present to the family of Exakta photographers. Realizing the problems with exposure meters built into the camera body, the Isco engineers put the Electric-Eye in the lens, an anatomical part of the lens, yet it is easily detachable and interchangeable. You can now buy the Exakta VXIIa camera with the new Electric-Eye Isco-Mat F1.9 standard lens, and you can also get the new Electric-Eye Isco-Mat F2.8, 35mm wide angle lens and Electric-Eye Isco-Mat F3.5, 135mm telephoto lens, with or without exposure meter. These lenses are of the highest caliber and are completely color-matched. If you want to know more about the Exakta and the wonderful, new Isco Electric-Eye lenses, see your Exakta franchised dealer or write for our colorful brochure.

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ULTRAMINIATURE

(Continued from page 16)

basis of comparison. The slowest speed at which there is no observable difference in the sharpness is the fastest speed that you should try to hand hold. Thereafter, you will know your own bottom limit for a hand-held exposure. At slower speeds, you should use a tripod or other solid support if you want the best results.

Now, as to tripods: for a small camera, you really need a sturdier support than for a heavy camera. The tiny ultraminiature just does not have enough weight to force the tripod to hold steadily to the ground. Since, obviously, you don't want to bother carrying a tripod many times larger and heavier than your camera, the best solution is to use one of the small tripods which are meant to be placed on top of a table or against a wall or other solid surface. Even though these tripods are small and light, they are fairly stable because they have a low center of gravity.

The highly portable collapsible tripods-the ones that telescope down to about 10 inches or thereabouts-are not particularly stable when fully extended. But if they are used without extending the legs, they do provide a sturdy support, and can be used on top of a table, desk, etc. as mentioned above. There is one tripod made especially for ultraminiature work which is meant to be used in the same way: the Minox pocket tripod. Incidentally, with the swivel mount for the top of the tripod, you can hold the camera agair at supports that are not perfectly flat. You can even hold it against your chest because this makes it part of body, thereby giving you more support than when the camera is held extended in your hands, against your forehead or cheekbone. Some collapsible tripods that are suitable for ultraminiature work are, the Accura, the Kalimar and the Alpex, in addition to the Minox pocket tripod.

All of the ultraminiature cameras now on the market in this country have tripod sockets with the exception of the Minolta-16 (II) and the Minox. For these two cameras, the manufacturers furnish special tripod clamps which enable you to mount the cameras on tripods and also to use cable releases when making slow exposures. The GaMi-16 has a continental tripod thread and therefore you will need to use a reducing adapter or bushing.

Correction: In "DRY ROT IN PHOTO BOOKS" pages 70-71 of the November MODERN, the price of Photographic Lens Manual and Directory, by C. B. Neblette was inadvertantly listed as \$.95. The correct price is \$1.95.

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LETTERS TO THE EDITOR

Single-Minded Single-Framers

I enjoyed reading your article on 35mm single-frame photography (June 1961). However, Mr. Meyers neglected to mention an important use of the single-frame cameras, their ability to produce :35mm filmstrips. Filmstrips are the most widely used audio-visual aids in the classroom. Teachers, with a single-frame camera, can produce their own filmstrips quickly, inexpensively, and tailor-made to their particular teaching requirements.

Branford, Conn. Stuart Roe

I have held the conviction, quietly, for nearly 20 years that (based on my own experience with the wonderful Univex Mercury 1 with Wollensak 35mm f/2.7 lens) single-frame 35 was quite adequate for almost anything but glamour and architecture. My camera has a companion enlarger, which uses the lens out of the camera and is espe-

cially designed for single-frame enlarging. It's a nice double-condenser precision enlarger that I bought new for \$25. I have rapid wind, 1/1000 down to 1/20 with B and T, close-ups to 15 in., built-in extinction-type exposure meter that is just uncanny. Total investment in 1941: less than \$75! Coupled rangefinder is still available and you can usually pick up a Mercury in a used camera store.

Santa Barbara, Calif. R. F. Duncan

This shot of a TV screen was taken



FLAVEL SHURTLEFF III

Little League Indoor Sport (see Nov. 1960 article on photographing TV).

with a Petri Junior, hand-held, f/2.8 at 1/15 sec. at a distance of about 3 ft. Drug-store processing. Love that 35mm half-frame! I wish editors did. Bloomfield, Iowa Flavel Shurtleff III

It was through the former 35mm camera called Univex, manufactured by the Universal Camera Corp., that I became a member of the family of 35mm photographers. I believe that there is a good place for the singleframe camera because it can still give what the early 35mm double-frame cameras gave, namely, ease in handling. They were not heavy like the present makes of 35mm cameras. Also, in 1959 and 1940 I found that if I planned to make 11 x 14-in. prints I made sure that I had thin negatives, for this way I had practically eliminated the grain. I still have some of these. Inasmuch as most homes being built today do not offer unusually large living rooms, the single-frame color slide can easily produce a good picture on any of the home size screens. Providence, R.I. Walter E. Bainton

. . . SINGLE FRAME, TOOL OR TOY? Is it worth it?
Brownsville, Texas

Preston Langworthy

Arriba Espana

"The Grain in Spain" ("Coffee Break" March 1961) has given me a

"Open me first"...and picture all



Kodak Motormatic 35 Camera—the camera with a powerhouse. Powerful spring motor advances film, cocks shutter, counts exposure automatically. Lets you click off ten shots in ten seconds without taking the camera from your eye! Electric eye sets the lens automatically. Special automatic control sets the lens as you focus for flash shots. Plus full set of manual controls. Less than \$110. Kodak Automatic 35B Camera, with similar features but without power film advance, less than \$90.



Kodak Retina Automatic III Camera—won't let you make an exposure mistake. If light's too bright or too dim for your shutter speed, the shutter locks, the word "Stop" appears in the view-finder. It's your signal to change shutter speed or use flash. Under most lighting conditions, just focus, shoot. Automatic electric eye sets the lens for you. When you choose, you can switch to precision manual controls. Coupled rangefinder; Compur shutter speeds to 1/500; Retina Xenar f/2.8 lens. Less than \$130.

Kodak Retina Reflex III Camerareflex viewing and two-way, photoelectric exposure control make this an
exceptionally gifted (and giveable) camera. Full-area ground glass and a splitimage: rangefinder give you throughthe-lens viewing and accurate two-way
focusing. Meter needle in the viewfinder
automatically tells you if your exposure
is correct, right up to the moment you
trip the shutter. If the needle moves,
you can correct exposure without taking the camera from your eye.

Other welcome features: shutter

Other welcome features: shutter speeds to 1/500, constant-exposure lens-and-shutter linkage, single-stroke rapid film advance, double-exposure prevention, complete system of interchangeable lenses and photo aids, plus the prestige that goes with owning a camera bearing the Retina name. Less than \$215 with the f/2.8 lens; less than \$250 with f/1.9 lens. See your dealer.

The more you know about photography... the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

good laugh, and also some sadness, as I see your correspondent is badly mistaken about the state of the Spanish photographic industry.

To begin with, there are four, not three, brands of sensitized material: Infonal, Mafe, Negtor, and Valca (Valca, not Vafca). Among their products are paper, ortho and panchro roll film, plates, sheet film, color negative films, and positive color paper.

There are at least four makes of electronic flashes: Eos, Exacta, Combi-Reporter, and Pic. (The two latter made partially with German parts.)

We also make enlargers, cameras (chiefly cheap, popular models), binoculars and microscopes (in Madrid, under contract with Zeiss Ikon A.G.), movie and slide projectors. Barcelona, Spain Rafael Navarro Ruiz

I would like to add a little about photography in Spain.

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The only films made exclusively in Spain under Spanish formula are, as you say, Infonal, Mafe, and Valca. However, Mafe does not make any 35mm, except under the name of Perutz. The same goes for Infonal (Industrias Fotoquimicas Nacionales, S.A.), leaving Valca holding the bag, and it's a rather poor one at that. The film is very fast (21-23 DIN, 100-160 ASA), has a high inherent fog which makes for a rather low-contrast film. The overall grain in D-76 (very popular

in Spain) is about like the old Plus-X. Right now I'm running some tests on Mafe's Perutz to see how it compares with American films. I will use a modified D-25 formula which has given me excellent results with Plus-X Pan at up to 1200 ASA practically without grain at 25X enlargement.

Agfa will be manufactured shortly here by Valca. Its price will then be half what it is now. By the way, film in Spain is sold without cassette in a light-tight tube. You literally roll your own. The foreign films are 45 pesetas or about 76 cents for 36 exposures. With cassette (supplied by your local photo shop) the price is 93 cents. That's still quite a bit under stateside prices for the same Plus-X Pan, etc. Perutz (made here) and Agfa (when it is made here) will cost only 38 cents for 36-exposure less cassettes. Developing is usually done with D-76 and costs about 11 cents a roll. Copies are 3½ cents each for 2¾ x4¼ in. Enlarging paper runs about \$4.80 a hundred (list) for 8x10 and is excellent. Rolfe F. Schell Malaga, Spain

Battery Inspection

It is very important to use the specified mercury battery in a CdS meter (Electric Eye Systems, July, p. 92). The RM625R cell is manufactured as a reference cell, and the voltage is quite accurate, and maintains a close order of accuracy through its life. Should a user substitute an RM625H, a hearing aid battery, the higher initial voltage would make the meter read high. Furthermore, the "H" suffix cell does not develop a relatively constant voltage during its life—hence the accuracy of the meter would suffer. San Diego, Calif. L. B. Dalzell

Pen Pals of the World Unite

These photography fans would like to correspond with other readers of MODERN PHOTOGRAPHY:

Michael A. Brett, 110 Lyndon Ave., Blackfen, Sidcup, Kent, England

Peter Duffy, 26 Leigham Vale, Streatham, London S.W. 16, England

Anne Fellow, Stuttgart-Leost, Fichtestrasse 14, Germany

Werner Caulwell, Halle/Saale, Forsterstrasse 35, Germany

Johannes P. Heymann, DDR, Dessau, Hardenbergstrasse 6, East Germany

Junsuke Kinoshita, 212 Nishikyo-Machi, Fukushima-Ku Yame-City, Fukuoka-Ken, Japan

William Hargood, 11 Forsters Ave., Hillcrest, Hamilton, New Zealand

Frederick Baker, 43 Wolger Road, West Como, Sydney, Australia



TECHNIQUES TOMORROW

by BENNETT SHERMAN

A brand-new and amazing concept in lighting: the crystal-powered flash unit.



In view of the many handy portable electronic flash units being made today, we often wonder why the old-fashioned wire-filled flashbulbs are still popular. One reason is that the portable units are

relatively heavy, and in most cases do not give as much light as the compact, conventional type flashguns. Many of

these conventional guns weigh just a few ounces and can be carried in your pocket. However, the very small battery-operated flashguns have some inconveniences. If you've had one of the little folding guns around the house for a while, you've probably noticed that after a few months the battery runs down, loses its power to fire the bulb, and sometimes gums up the flashgun with a jelly-like material which leaks out of the battery. One of the ways that small flashgun manufacturers have tried to lengthen the life of the small batteries has been the development of the BC gun. In this type, a higher-voltage battery charges up a small radio-type condenser which, when the gun is fired, pulses a surge of electricity through the bulb, causing it to light up. Recently, Eastman

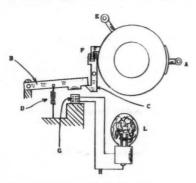
Kodak built a small flashgun with a tiny generator to charge up the condenser. Before you take a picture, you spin a wheel which generates the required electric current to the condenser to fire the flashbulb. All of these methods have made the small flashgun more useful for the casual shooter.

In February of this year, Dr. Guy Suits of the General Electric Research Labs in Schenectady, N. Y. came up with an entirely different way of getting the pulse of electric current to fire the bulb. He received a patent for the idea at that time. Basically, his method uses a well-known phenomenon of certain crystal materials, such as quartz, rochelle salt, and barium titanate, a new and important material in electronics. If you clamp a small crystal of one of these materials and fix wires to two sides, then bend or strike the crystal, a small electric current will flow through the wires. This is how the crystal pick-ups for phonographs work. The needle imparts vibrations from the record groove to the crystal, which in turn generates an electric current which is then amplified and put into the speaker, from which we hear the sounds. The crystals do not generate much electrical current when used in the phonograph. However, the flashbulb does need a fair-sized jolt to start the bundle of magnesium or zirconium wire burning. We therefore might expect that the



crystal generator would not be of any use in making a flashgun. Dr. Suits found that barium titanate, when hit with a small but sharp blow, produces a high voltage pulse which could be used to fire a bulb. One of the problems he had to solve was how to do it.

The diagram below shows how Dr. Suits set up the scheme. The crystal



When shutter cocking lever (A) is set, hammer (B) is raised until caught by eatch lever (C). Hammer spring (D) is then under tension. When shutter release (E) is pressed, shutter moves trip-lever (F), allows catch lever to move back, releasing hammer. Hammer strikes crystal (G) and electric pulse is generated. Pulse travels along wires (H) to flashbulb (L) and ignites it.

with its small wires attached is fastened down, and a small hammer is poised above it. The hammer is powered by a spring. When it is lifted, the spring is in tension, and the hammer is caught on its edge by a catch lever. When the camera shutter mechanism pulls the catch lever back, the hammer comes down and strikes the crystal. The generated electrical current goes directly to the flashbulb without any further action. When the shutter is coked for the next exposure, the hammer is again lifted and caught by the lever.

Among several advantages he cites for this system is that the crystal generates a high-voltage pulse of electricity which tends to jump across poor lamp-base contacts more readily than does the low voltage used in battery units. He also points out that this system can readily be built right into a shutter, or at least designed in when the shutter is originally engineered. This eliminates the need for a flashgun to have anything more than a lamp socket and a reflector. Imagine how compact this would be!

There's no battery to lose power or gum up the inside of the gun; and there's less trouble with lamp-socket contacts. I can see, however, a few minor problems.

First, the barium titanate crystal is pretty fragile, and the adjustment of the hammer must be just right. If after a while the hammer surface

should wear down, or the adjustment go out, the crystal might crack under the blow. To replace it might require opening up the shutter. This isn't the same as opening the back of the flashgun and throwing away the weak battery. Another problem may arise in the wire leads attached to the crystal. Under the pounding of the hammer, these leads might break away from the crystal, cutting off the electrical pulse from the bulb circuit. Finally, I've looked inside the modern Compur and many other between-the-lens shutters. I doubt if there is much room for anything more. Getting this device to fit inside will be a problem.—THE END

DO IT, DO IT, DO

SUBSTITUTE FILTERS. Ever found yourself out of filter paper when about to filter some solutions? Try the following: a tea or food strainer, egg slicer, hand grater, hand juicer or soap dish packed with cotton. (Don't forget to clean all utensils thoroughly before and after using.) Or, punch some holes in the bottom of a paper cup, pack it with cotton and filter your, solution this way. For a more permanent device, purchase a polyethylene cup, and make several holes (about ½ in. diameter) in the bottom with a heated wire or ice pick.

... and picture all your Christmas fun!

Kodak Carousel Projector—revolutionary for slide shows with its round, 80-slide tray that's jam-proof—loads like a piggy bank, changes like a hi-fi record, gives you instant access to every slide for editing. Smooth remote focus-control. Remote slide advance and reverse. Fully automatic pacing, complete manual control, too. Precision die-cast construction, full 500-watt power, hi-lo light-level control. Accepts all 2x2 cardboard and thin-glass slides in the tray—single slides directly in the gate. The biggest advance in slide projectors since the magic lantern... complete with slide tray...less than \$140! Extra trays, less than \$3 each.

Prices subject to change without notice.



Kodak Supermatic 500 Projector—lets you sit anywhere in the room and enjoy remote slide changing and remote focusing. 500-watt power and 4-inch f/3.5 lens cover 35mm, 828 and super slides. Shows 36 slides at one drop-in loading. Gives you instant access to each slide for editing. Needs no trays. Smart styling, smooth action and easy-to-carry self-case. Less than \$95. Kodak 500 Projector, Model B—choice of three changers, similar design but without remote controls, from less than \$68.



Kodak Cavalcade Projector—just turn it on . . . it does the rest! Set the timing dial, and it changes slides automatically at the speed you select. Versatile manual-control wheel lets you hold any slide on screen, lets you advance or reverse to any slide, any time. Remotecontrol cord lets you change slides by push button as fast or slow as you please. Easy instant slide editing. Builtin screen pointer. 500-watt lamp. Complete with 40-slide tray, less than \$140. See your dealer.

The more you know about photography... the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

New Photo Books

NATURE PHOTOGRAPHY, by Edna Bennett, 127 pages. Universal Photo Books, \$1.95*

This book should serve as an introduction to any photographer who has longed to photograph nature subjects—whether landscapes, animal or bird life, flowers or fish.

First, the author plainly shows that nature shooting is not an esoteric branch of photography that requires unusual skills or highly specialized equipment. Second, and perhaps most important, the book provides many ideas of what to shoot and where.

We found it lacking in some minor details. Perhaps the author could have included more material on the use of close-up attachments—lenses and extension tubes. Also, in one section on shooting fish in home aquariums, we thought some warning should have been given about using photofloods for too long a period. Fish tanks must be kept at a constant temperature to insure the health of the tropical species, and photofloods tend to overheat the

water within just a very few minutes.

In one respect, at least, the photo-

In one respect, at least, the photographs are somewhat different from those in other nature books. Several of them relate people to nature—an unusual approach.—M.A.M.

PRESS PHOTOGRAPHY, by Robert B. Rhode and Floyd H. McCall, 244 pages. The Macmillan Co., \$6*

You can not overestimate the importance of this book. It is the press photography book for would-be or present press photographers. Rhode, associate professor of Journalism at the University of Colorado, and McCall, chief photographer of the Denver Post, have written a truly brilliant, complete, entertaining, highly instructive manual.

There are 14 chapters. The first gives a succinct history of photography from the newspaper photojournalist's point of view. The second examines the cameras in use today—the 4 x 5 Graphic, its assets and limitations, the 2½ x 2½ twin- and single-lens reflex

and the 35mm camera which are rapidly taking over the jobs once the exclusive domain of the larger camera. The authors make liberal use of explicit examples of both newspapers and news services which were faced with bringing their techniques up to date, telling why and how they chose specific types of cameras to do it.

In "The Negative Story" the problems of film selection, plus high-speed and normal processing, are fully described and preceded by a highly lucid description of the physical structure of the film and what happens to it chemically during processing. "Positive Prints" covers materials (including variable contrast paper), retouching, developer selection, distortion control as well as the problems introduced by the mechanical needs of newspaper reproduction.

"Optics for the Press Photographer" highlights the proper lenses for 4 x 5, 2½ x 2½, 35mm tele lenses, wider angle lenses, depth of field, apparent distortion, image size. Additional chapters just as thoroughly cover: lighting, tackling the assignment, sports photography, woman's page photography, the picture story, the news photographer and the law, and careers.

One chapter, "The News in Color," gives complete information on developing High Speed Ektachrome as a negative material, a procedure which Kodak has been carefully keeping

"Open me first"...and picture all



Kodak Automatic 8 Movie Camera—less than \$50! Automatic electric eye sets exposure—signals when light is too dim. You just aim and shoot for sharp, brilliant 8mm movies. Crank winds camera motor fast. Precise governor provides positive power cutoff after the full power run. No chance of wasted film. For steady pictures, easy shooting, shutter bar is a full two-fingers wide. Bright, optical viewfinder, ultrafast f/1.6 lens. Built-in "Type A" filter lets you use indoor color film outdoors.



Kodak Zoom 8 Automatic Camera Turn the lens barrel—and zoom! Or preset the lens at any point from wide-angle to telephoto view. You see your zoom shots as you make them, through the coupled viewfinder. Fast f/1.6 lens can be focused for any distance from 6 feet to infinity. Electric eye sets lens automatically, warns when light's too dim. Built-in "Type A" filter lets you use same roll of 8mm color film indoors or outdoors. Rugged die-cast construction. Less than \$110.

Kodak Zoom 8 Reflex Camera—Push a button and you zoom in for a screenfilling telephoto close-up. You can zoom back for a wide-angle view just as effortlessly. Reflex finder shows zoom shots as you make them. Lets you frame action just the way you want to see it on your screen. With manual zoom control you can zoom fast or slow, or pre-set lens for any view from 9mm wide-angle to 25mm telephoto. Electric-eye exposure control, of course. Plus selective exposure control for special exposure effects. Less than \$200. See your dealer.

The more you know about photography... the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

under wraps. It's not under wraps any longer. The authors illustrate the technique step by step and in color.

The book is certainly not all nuts and bolts. The authors discuss the psychological problems of the news photographer and the approach to various types of assignments, including what it's morally proper to fake and what it isn't.

Illustrations throughout the book avoid the cornball approach on the one hand and stay far from the pseudo-artistic on the other. They, like the text, represent the solid, intelligent new frontier in newspaper photography.—H.K.

THE NUDE by Andre de Dienes, 146 pages, 91 photographs. The Bodley Head, London, \$4.95*

The photographer whose name for countless years has been connected with excellent photographs of the nude has turned out an assortment of vulgar, trollopy parodies on his earlier work. It is hard to take seriously a nude leaning precariously on a stack of old books while an old sailing boat model topped with a human skull and surrounded by what looks like an assortment of femur bones occupies the background. Have you ever seen a torrid Latin-type snaking out at you from a lush tropical foliage, playing (or at least holding clumsily) a giant guitar? How about a heavily endowed

young lady with head thrown back clutching a strand of barbed wire? De Dienes succeeds in obtaining passable artistic results only when he harks back to the compositions of earlier works—girls lying on the beach with one foot poised in mid-air while the surf encompasses them, girls racing down sand dunes, etc.

There is also a section of composite pictures where nudes are sandwiched in printing against sunsets, water, beaches, brick walls, etc. While they are humorous, a ham on rye would be more aesthetic than the entire lot combined. In an unusual departure, de Dienes has furnished technical data with all his pictures as well as a number of choice phrases explaining how exquisite the model or the picture is.

If the subjects represent the best of figure models available to de Dienes, the decline and fall of the West is at hand.—H.K.

L. J. M. DAGUERRE, THE WORLD'S FIRST PHOTOGRAPHER, by Helmut and Alison Gernsheim, 216 pages, 117 Illustrations. The World Publishing Co., \$7.50*

Photography must truly be a creative art. How could any field that wasn't produce so many flamboyant, brilliantly technical but tasteful wizards? Of the wizards none was more interesting, more controversial, more exciting than the original P. T. Barnum of photography himself, the

inventor Louis Jacques Mande Daguerre, architect, scenic designer, painter and photographer. The Gernsheims, two of the very finest photographic historians, brilliantly recreate the man, the times and the daguerreotypists who used his technique in what is certainly the definitive work on the man. But don't let the word "definitive" frighten you. The text is bouncy, entrancing and most difficult to put down even if you don't know an f/stop from a hole in the wall.

The well-produced illustrational inserts are a joy, showing daguerreotypes of the inventor, his associates, his subjects and those of his followers. Biting lithographic cartoons by Dauand others concerning the daguerreotypists are included as well as a goodly array of Daguerre's lithographs, drawings and paintings which he used in his pre-photographic Dioramas. The Diorama was an indoor scenic presentation in which spectacular historical or geographic scenes cleverly painted and lit produced an illusion of reality. Plans showing the working of the Diorama are included by the Gernsheims.

One particular quote from the book amused us. At the end of a highly informative passage stating just how a subject should pose, what color background is needed for best technical and artistic effects, two well-known da-

(Continued on page 56)



BEHIND THE SCENES

A step forward in standardization?
—The GOST goes East on the double—Indian Nikons—Whispers of new equipment to come.

Despite the obvious steps to standardize on leaf shutter types (Compur, Prontor, Copal, Seikosha, Citizen, etc.), camera manufacturers continue to make their own components for film winding, shutter cocking and viewfinding in their own factories. The headaches that such a system causes repairmen can well be imagined. Purchasers get it in the neck too. For repairs, a camera must be returned directly to the makers or distributors or authorized repair shops. Often the user doesn't get his precious camera back for two weeks, a month or even longer. If present plans by Kowa Optical Co. come to fruition, things may change markedly.

The Kowa plan is this: Kowa would

supply 7 major standardized camera parts for 35mm rangefinder and singlelens reflex cameras—shutter unit, winding unit, rewinding unit, rangefinder unit, lens unit, exposure counter unit and mirror box unit containing pentaprism and focusing screen. A camera maker could buy as many of these units as he wished and add other parts to make up his own special camera. Results: lower costs of lai parts-and it's hoped-lower cost of camera. The big advantage however for the camera owner will be simplicity of repair. A Kowa spokesman suggested that it might even be possible to have major repairs carried out right at the camera store with no need to send the camera to a special repair agency.

Some trial units have already been made but experts felt that these units were overly large and would tend to make the cameras in which they fif far too bulky. At present Kowa is embarking on a 1½ year research and development plan to perfect the idea.

Precisely how such standardized parts may limit camera manufacturers wishing to make camera A bigger, better and different from camera B is a matter of concern. Will cameras begin to be carbon copies of each other with only some changed chrome? There is such a thing as carrying standardization to the point where individuality is lost completely.

Russian ratings

We have ASA indexes, the British have BSI, the Germans DIN, and the Russians have GOFT or GOST-depending on how you translate your Russian these days. The speed criterion of the Gost system is based on the minimum exposure necessary to produce a density of 0.2 above fog level. Since this differs from our method of establishing the rating of black-andwhite films, the Gost ratings are not really directly comparable. However, all Gost numbers are approximately double the ASA. Kodak Tri-X Pan with an ASA index of 400 would be about 800 Gost.

Well you didn't expect the Russian system to have smaller numbers than the ASA, did you?

Trouble with KII?

There is a big discussion going on about making duplicate transparencies of Kodachrome II still shots and duplicates of KII movies. Independent labs say that the material presently used for duplicating regular Kodachrome just won't work with KII.

Indian Nikons?

Under a recent agreement between Nippon Kogaku and the Indian Government, some Nikon products will commence to be made in India.

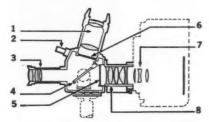
In the primary stages, Nikon will lend supervising technicians to the



Indian owned factory. Royalties will be paid to Nikon on each camera. At first only Nikkorex 35mm reflexes will be assembled from Japanese parts. Within three years the entire camera may be produced in India. Other Nikon products will be made at a later date. About 1,000 cameras per month is the initial goal. These will be for Indian consumption only.

Fixed lens interchangeability

Those photographers owning 35mm cameras having permanently fixed lenses may sometime in the future have recourse to an interchangeable lens system with through-the-lens focusing. In a recent British patent



How it works: 1. viewing eye-piece. 2. release button. 3. interchangeable front lens unit. 4. mirror. 5. intermediate image plane. 6. ground glass screen. 7. camera lens. 8. fixed rear lens unit of the reflex housing.

Franke & Heidecke, makers of the Rolleiflex, describe a reflex housing with interchangeable lenses which will fit over the front of the camera's permanent lens. A double cable release mechanism would correlate the movement of the mirror in the reflex housing with the camera shutter release. It looks clumsy but . . .?

70mm, Round 2

After our recent rather bitter complaint that 70mm film users were getting the short end of the deal because 70mm film was only available in vast minimum order quantities, we've received word that the following films are available through dealers from Kodak in the 50 exposure cassettes suitable for the Linhof Rollex 70mm back and other 70mm cameras:

Kodak Tri-X Pan

Kodak Plus-X Pan

Kodak Ektacolor film (5 cassettes minimum)

Kodak High Speed Ektachrome, daylight (5 cassettes minimum)

Kodak High Speed Ektachrome, type B (5 cassettes minimum)

In 100 ft. rolls: Agfa Isopan Record

Agfa Isopan FF Agfacolor CN17

Ansco Super Hypan

Ansco Supreme II

Super Anscochrome

Kodak High Speed Ektachrome, daylight

Kodak High Speed Ektachrome, type B Kodak Tri-X Pan (6 rolls minimum)

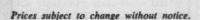
The sequence of Balda

The general purpose 35mm cameras that can be fitted with a motor drive are few and far between. Add the Balda line to the list. We wondered why the makers began introducing camera models with a bottom winding key rather than a traditional top rapid wind knob or lever. The reason is a battery-powered electric drive called the Servomat, which fits the camera bottom snugly. It can fire and wind the camera up to 25 pictures per minute. Over 500 shots can be made on one set of batteries. The unit can be set off by a remote wired switch, a photocell, a control on the camera or by radio. For the present, one model will make its appearance for the Super Baldamatic camera. Servomat models and adapters for other Balda cameras (with bottom winding keys) will make their appearance in due course.-H.K.



... and picture all your Christmas fun!

Kodak Sound 8 Projector-lets you hear your movies as you see them. Simply have a magnetic stripe, such as Kodak Sonotrack Coating, added to your 8mm movies, old or new, and use the Kodak Sound 8 Projector to record your family's voices, mood music, and sound effects right on the film. Whenever you wish to change the sound track, you simply reverse the film and then re-record. It's as easy as using a tape recorder. You hear quality sound and see bright, smooth movies, combined in one thrilling show. The Kodak Sound 8 Projector comes complete with built-in speaker, amplifier, microphone, and phono connector cord-plus a 12inch long-play record of background music and special sound effects. Less than \$350.





Kodak Hi-Mat 8 Projector shows your movies extra bright ... automatically. Fantastically fast //1.0 lens gives your 8mm movies a brilliance they never had before! Projector threads the film automatically, right onto the take-up reel; turns room light on and off; operates so quietly you'll forget it's there. 400-foot reel capacity. Variable-speed control. Normal-bright lamp switch. Reverse and still projection. With f/1.0 lens, less than \$170. With f/1.5 zoom lens, less than \$165.



Kodak Super Showtime & Projector threads your 8mm movies automatically right onto the take-up reel. Three-position lamp-saver control gives maximum brightness and lamp life. Controls for forward and reverse projection, "stills," and power rewind centered on one panel. Whisper-quiet operation. With f/1.6 lens, less than \$125. With f/1.5 zoom lens, less than \$140. Other Kodak movie projectors from less than \$45. See your dealer for a demonstration of one of these new models.

The more you know about photography... the more you will count on Kodak

EXAKTA

announces a great new automatic coupled electric eye 35mm single lens reflex camera...

PENTINA

with world famous Carl Zeiss Jena Tessar F2.8, 50mm Automatic Lens



The new Pentina 35mm single lens reflex camera with built-in electric eye, prism finder and world renowned Carl Zelss Jena Tessar F2.8, 50mm automatic lens with lightmeter coupled to diaphragm and shutter is typical of modern day progress in the field of science.

The new Pentina embodies all the outstanding achievements and features in precision camera design...large, bright throughthe-lens parallax free viewing in natural size, automatic electric eye coupled lens and shutter for perfect exposure control, bayonet mount, interchangeable lenses, automatic normal, wide angle and telephoto lenses, fully synchronized MXV between-the-lens shutter, 11 shutter speeds from 1 sec. to 1/500th coupled to lens diaphragm, self-timer, one-sweep lever wind, film speed rating to 1600 ASA, rewind crank, guide number calculator for flash, film speed indicator, accessory shoe, and more.

Be sure to see and order the great new

Be sure to see and order the great new Pentlina 35mm prism single lens reflex electric-eye camera with Carl Zeiss Jena Tessar F2.8, 50mm Automatic lens...the greatest value in precision German electric eye cameras today!

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EXAKTA CAMERA COMPANY

705 Bronx River Road, Bronxville, New York

the CAMERA CLUBS

by MABEL SCACHERI

Here's how to get out of the Christmas Party rut: new club projects for the holiday season.



To have, or have not, a Christmas party is an annual problem for most camera clubs. I've attended a number of rather elaborate affairs which must have involved a lot of work for the com-

mittee in charge. There were games and grab bags and trays of canapes, ice-cream and cake, and mildly spiked punch. Everybody had a fine time—but the club never repeated the party the next year. And why not?

The probable reason is that a party of this kind taxes the energy and involves an enormous amount of time on the part of a few members. Also, there are so many Christmas parties, at the office, among various groups, in the last two weeks of December that I should think, if a camera club wants to have a special event during the Christmas season, it might take some other form.

Load up several cars and drive around town one evening, to photograph outdoor trees at night. Or have a snow-picture field trip the weekend before Christmas, in white-Christmas parts of the country. Or, if you are a tuneful group, you might revive the old custom of singing Christmas carols in the street at night.

Group projects aren't favored

The camera fan, however, is not only conventional in his behavior, he is also a lone wolf in his picture-shooting. Take part in a club project? Naah. One December evening I was visiting the meeting of a movie club, and a stranger asked for a few minutes to address the club. He said that a church in his town—over in New Jersey it was —would be putting on an elaborate Christmas pageant. How many club members would like to come over and make a movie of it? Not one hand was raised to volunteer.

A bunch of heathen, the stranger (Continued on page 48)



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PHOTO MAXIMA IV presents a tremendous variety of potent global documentation and graphic interpretation by photographers of great talent, perception, acute vision and varied philosophies. Here are pictures that shrink the oceans, unite humanity, erase racial and religious differences—and speak the universal language of art in photography. PHOTO MAXIMA IV has been designated by critic and connoisseur alike as "an off-beat and exquisite objet d'art."

The choice images reproduced in PHOTO MAX-IMA'S fourth annual competition were selected by Alexander King, author of the two best-aellers, "Mine Enemy Grows Older" and "May This House Be Safe From Tigers." Bruce Downes, prominent critic and publisher . . . and Hope Sanders, editor and founder of PHOTO MAXIMA. These consist of ninety-four pictures by 61 photographers from France, Italy, Greece, England, Switzerland, Mexico, Taiwan, Korea, Hawaii and the United States. A stimulating book, one that you will cherish in your own home, one that will be cherished as a gift. Two large 9½ x 10½" format editions. Regular Edition, \$3.95. DeLuxe Cloth Edition, \$5.95.

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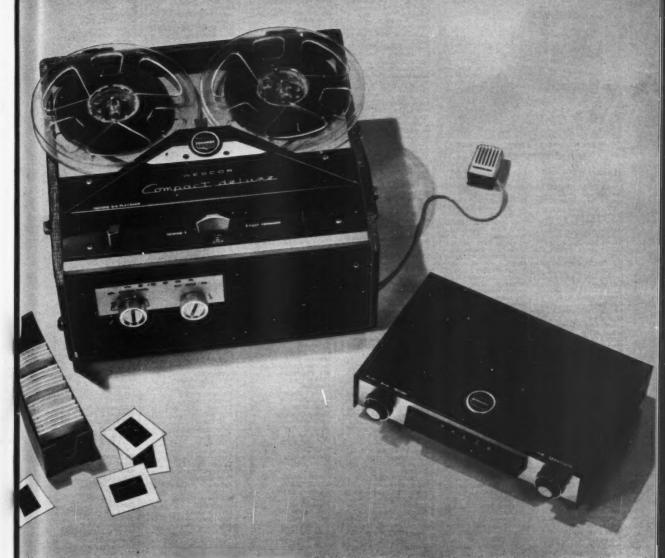
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	LENSES FOR LEIGA, CANON, Etc.	8mm MOVIE	SLIDE PROJECTORS
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	20mm Summitar F:2 4866 32.50 30mm Summitar F:1.5, Serew or Dayonet. used 48.00 30mm Steinhell Quinon F:2 Ctd. epi. NEW 29.55 30mm Canon F:1.8 48.60 34.50 350mm Summitux F:1.4 48.60 48.60 73mm Hektor F:1.9 4866 29.50 36.60 36	Bolsey S. Fr.1.8, var. speeds, still	### ##################################
	85mm Steinheil Fi2.8, coupled to Ridr. NEW 24.95 85mm Summarex Fi.5 - used 18.00 90mm Summarev Fi2.5 rerew or bay. used 18.9.50 90mm Elmar Fi4 collapsible for M2 & M3 used 74.95 90mm Elmar Fi4 rigid used 38.75 90mm Elmar Fi4 rigid used 208.50	Eumig C3. Electric Eye. F:1.9.	Graffex Photo Record camera used 32.5 24x343/4 Graffex B. Fr4.5 used 32.5 24x345/4 Graffex B. Fr4.5 us
	133mm Komura F:2.8 telephoto	Revere CA-1 or CA-3, Electr. Eye, F:1.9MEW 36.50 Revere CA-18, Electr. Eye, Scomused 38.50 Revere CA-2 or CA-4, 3-lenses El. Eyeused 39.55 Revers 40, Mag. F:2.5	Auto Rollei 3. C. Fr.S. 5. 178, Exp. meter used 24. U. Auto Rollei 2. C. Konotar Fr.2. 8. M.X. sprch. used 24. S. Rolleicord V. Xenar 3.5, 1.VS. used 34.5. Rollei-Magic, Tess. 3.5, fully autom. used 34.5. Zeiss Rollei Duonar telephoto. used 23.0. Tel-Rolleiffex, M.X. Fr.4. used 32.0. used 33.5. S.
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	LENSES FOR 16mm MOVIES	Continental	Optika Refsex, F:3.5. used 109.5 Primo Jr. 4x4, F:3.5 tdl. synch. used 21.5 Yazhica 44, F:3.5 synch. used 19.5 Yazhica Matt. F:3.5, synch. used 38.9 Zeins Rudder, L. Toss. 3.5 synch. used 38.3 Rolleinn-Rolleiper I set. NSW 4.8 38.3
	3" Steinheil F:1.5, high-speed, telephoto	6950 • Built-in Electric Eye • Three-lens Turret • Automatic Changing Finder	35mm CAMERAS Agra Earomat F12 success, 816r. used 41.9 Agra Earomat F12 synch, 816r. used 49.5 Alpa 9B, Switza 1.8 prism finder. used 19.5 Alpa 9B, Switza 1.8 prism finder. used 108.0 Alpa 7, Refox F1.0, MX used 11.8
	Beseler 23 enlarger	BRAND • Fil.9 standard, fele & W.A. NEW • 5 shutter speeds: 8,12,16,24,32 discontinued • Continuous lock run	Argus C3, F13.5, synch. Rfdr. used 11.5 Argus C4, F12.8, synch. Rfdr. used 19.5 AutoTerrs Super F11.5, Rtdr. synch. MSW 38.5 Bakka VX IIA, Blods F2 press. used 18.5 Exakta VX IIA, Blods F2 press. used 49.5 Exakta VX, F11.0 MX synch. used 49.5 Exakta VX, F11.0 MX synch. used 49.5
	Gossen Lunsik Electronic Esp. Meter NEW 83.00 Rapid-Wind for Leic, Contaffex. NEW 1.95 Leitz Focasiide copying attachm. used 24.50 Extension bellows for S.L. Reffex NEW 13.95 Kodak Stereo, F.3.5 gynch. NEW 28.00 used 14.95 Stereo Realist, F.3.5, Rdr used 24.05	Sekonic Elmatic, F:1,9,3 lensesused	Canonfex F:1.8 auto. inst. mirror returnused 89.5 Canon Y deluxe, F:2. synch. Midrused 69.5 Contax II or Contax III, Sonnar F:2, Ridrused 63.5 Contax III, Exp. meter, synch. Midr. bodyused 63.0 Contates Super. Exp. Meler, LVSused 83.0 Contates Super. Exp. Meler, LVSused 83.2 Street Super. Exp. Meler, L
	Bessler 23 enlarger Solar 4:5, 5x7 enlarger Solar 5x7 enlar	Sekonic Elmatic, F:1.9, 3 lenses	Agra Caromat F12 synch, Midr. used 41.5 Agra Esromat F12 synch, Midr. used 41.5 Agra Esromat F12 synch, Midr. used 41.5 Alpa GB, Switar 1.8 prism inder. used 168.0 Alpa 7, Refox F1.19, MX 167 Argus C4, F12.8, Synch Ridr. used 18.5 Argus C4, F12.8, Synch Ridr. used 18.5 AutoTerra Super F1.18, Ridr. grnch New 38.5 Exakta VX 11.4, Moyer F1.2, Ridr. used 18.5 Exakta VX 11.4, Moyer F1.2, Synch Midr. used 48.5 Contax II, Bloiar F1.2, synch Ridr. used 48.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Contax II or Contax III, Sonnar F12, Ridr. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa II, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used 68.5 Exa III, Intent, Tess. 2.8 prism finder. used
		LENSES FOR Rmm MOVIES	Leica G. F.2 ctd. Rfdr. 1 sec. to 1/1000 used 45.0 Leica III.F. Rfdr. sproth. F.2 lens used 39.3 Leica III.F. Rfdr. sproth. F.2 lens used 39.3 Leica III.F. Rfdr. 15.2 kfdr used 39.5 Leica III.F. Rfdr. 1 sec. to 1/1000 body only used 30.5 Leica M.2. Elmar F.3.5 , Rfdr. sproth used 182.0 Leica M.2. Elmar F.3.5 used 219.0 used 219.0 Leica M.3. Summirrow F.2 used 219.0 used 219.0 Leica M.3. Summirrow F.2 used 219.0 used
		72" WOHENSER F1.9. 16" WOHENSER F2.5. foc. mt. NEW 12.95 11/2" Telephoto, Wollensek F2.5. foc. mt. NEW 12.95 11/2" H1-Speed F1.1 tele. NEW 16.50 Eigeet Zoom lens for 8mm Movies. used 25.95 Eigeet Synchrones Electric Eve lens for all	ZEISS Ikobiitz or EMO deluxe B.C. flashgun, pocket size
	SEE LINHOF SPECIAL ON OPPOSITE PAGE!		Minoita SR, Reflex, Pt.1.8 autom. used 108.0 Miranda D, Reflex, autom. Pt.1.9, etd. used 88.0 Miranda Automex Pt.1.9, latest. used 164.7 Nikos S, Réfle, swoch, body only used 24.5
	14x34, Ann. Speed Graphic, Tess. 4.5 used 35.90 34x344, Speed Graphic Tess. 4.5 used 35.90 34x14, Press Fr.6 used 45.30 4x5 Bab Press Fr.6 used 45.30 4x5 Super Graphic Fr.4.7; electr. shutter used 45.30 4x5 Super Graphic Fr.4.7; electr. shutter used 18.00 4x5 Super Graphic Fr.4.7; Edge. shutter used 18.00	Arrifox, Turret, electric motor	Nikon 5-2, Lever-wind, body only. used 58.0 Nikon 5-2, Nikor Fil.4 used 512.9 Nikon 5-2, Nikor Fil.4 used 508.0 Nikon Refer. F. Nikor Fil.4 used 508.0 Nikon Refer. F. Nikor Fil.4 used 508.0 Praktica FX3, Auto-Tessar Fil.6, MX used 49.5 Praktina FX, Fil.2 utom. MX used 49.5 used 49.5 Praktina FX, Fil.2 utom. MX used 49.5 Praktina FX, F
	8x10 Bad View camera. used 78.00 4x5 or 5x7 View Cameras. used 34.95 4x5 or 5x7 View Cameras. used 34.95 4x5 Calumet View Camera. used 25.00 4x5 Calumet View Camera. used 35.00 4x5 Calumet View Camera. used 34.95 4x5 Calumet View Calu	14mm MOVIE	B.C. flashgun, pocker size
	Polaroid Exposure Meier 23B NEW 178 Medalist II, Ektar 3.5 synch. used 224.00 Mamiya 6, F:3.5, synch. Rift: used 45.9 Super Bonta A, Teas. 3.5 Rift: used 55.90 Super Ikonta A, Teas. 3.5 Rift: used 55.90 Super Ikonta BX, Teas. 2.5 Rift: Exp. Meter. used 50.90 Volgitander Beass II, F:3.5 synch. used 76.30 Volgitander Beas I	Rever Magazine Sees Se	Robot Royal Sc. 18 p. 2 Rdr
	31/4x31/4 Busch Press F14.5		
	Prontor synchro shutter	IMPOSSIBL	E LOW PRICES
	7" Aero-Ektar F:2.5 used 25.00 F Goers Dogmar 4.7 Rapax New 38.00 10" Commercial Ektar F:6.3 synch. used 23.65 120 Asynch F:6.8 w. A. Comput used 34.50 10" Wollensak F:5.6, Telephoto. used 36.50 180mm Tele-Xenar F:5.5 synchro shutter MEW 46.50	DIRE	CAMERA & LENS CO., INC.
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Kodachrome II's extremely high resolution, fine grain and exposure index of 25 mark it as unsurpassed by any color film of any speed. But don't be blinded by the seemingly incom-

parable features of KII and start using it exclusively. Anscochrome and Ektachrome offer advantages that the photographer cannot afford to overlook. Here are some examples.

Increased speed: With some films you can raise the ASA rating and push your film to even greater speed, provided you make the necessary corresponding changes in development. But with KII you are limited to its given rating of E.I. 25 because processors are not yet able to give it special processing. However, Anscochrome and Ektachrome can safely be rated at twice their given speeds of 32 and be processed accordingly. Anscochrome can even be pushed as high as 125, though with some loss of image quality. If exposed at higher than normal indexes, Anscochrome and Ektachrome can be specially processed by almost any custom finisher, or you can do it yourself in your own darkroom. Most custom finishers do not charge extra for pushing film one stop.

The economic angle

If speed is of such importance why not use a faster film? One good reason slower films cost less money. For \$10.75 you can buy an Ansco Easy Loader and enough film to give you 8 rolls of 20 exposures each. By buying your film in bulk and loading it yourself, you can save 30%. (See "Modern Color," October 1960 for more about film economy.)

Besides saving money, you will find that you can experiment with Ansco-

(Continued on page 45)

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If you're not getting all the pictures you'd like to have, here's a way to get them.

Give a Polaroid 10-Second Automatic Camera to someone in your family. From the minute it's unwrapped, you'll start getting great pictures. And all you want.

You'll get more pictures because this new Polaroid Land Camera takes the work out of photography. And the waiting. It's fun to make snapshots when you know you'll see them in ten seconds. For the same reason, children actually <u>like</u> to pose for 10-second pictures.

They like to take them, too. Anyone old enough to aim a Polaroid Automatic Camera can use it. Simply push three buttons and, ten seconds later, take out a perfect picture.

You don't have to focus to get sharp pictures. And, in portrait position, you

can work as close as 30".

You don't worry about the light. The electric eye automatically selects the right exposure, dawn to dusk. It even signals you when to use the built-in flash!

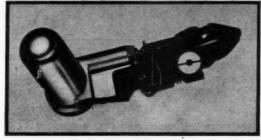
So get a full album of fine pictures, starting with Christmas morning. Give a Polaroid 10-Second Automatic Camera.

It's the only present you'll give that will give you presents forever.

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with full fingertip control for fast sequence shots...



THIS IS JET PROPULSION!... the exclusive jet-action power drive of the new Graphic 35 Jet—self-contained, positive, and complete. A single short flick of the trigger takes the exposure, advances the film, and cocks the shutter for your next picture. Then the next and the next—up to 2 shots a second!

PLUS PUSH-BUTTON FOCUSING! . . .

fastest . . . continuous . . . with nothing to turn or twist or take your attention from your subject. Without moving your eye from the finder, or your fingers from the controls, push-button pressure keeps you in focus for picture after picture—even while you're shooting!

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... outdoors, you just match the pointer of its shutter-coupled meter. With flash, match the color of focus-coupled Spectramatic calculator. Nothing to "read"... a quick glance and you're set—day or night, indoors or out!

WITH YOUR GRAPHIC 35 JET, you're always on target, and ready—for a studied single shot, or a fast, roll-long sequence. Naturally, you make better pictures. With all the action, you have the pose, the expression, the composition you choose for the picture you want . . . the added interest of complete, story-telling slide sequences.

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at your Graflex dealer's. See the unique Graphic 35 Jet. Try its full-cycle drive . . . its fast fingertip operation . . . and you'll want the new picture power of this, the first and only jet camera. Graflex, Inc., Rochester 3, N. Y. A subsidiary of General Precision Equipment Corporation.

JET POWER of self-contained CO₂ motor releases shutter, transports film, and cocks shutter for a single picture, or sequences up to 2 a second, Inexpensive cartridge powers more than 100 shots. (Rapid film advance and shutter-cocking lever below, right for manual operation.)







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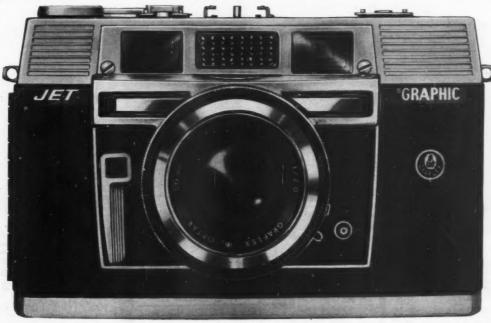
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FOCUSING PUSH-BUTTONS flank lens for fastest "on target" operation without moving eye from the subject, or fingers from other controls.





NEW GRAPHIC 35 JET



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DAY AND NIGHT EXPOSURE CONTROL with pointer-matching of shutter-coupled meter, (left, below) and, for flash, color-matching of focus-coupled Spectramatic calculator (right, below).

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One caution, however. Don't buy your slide projector in the dark. Compare the Airequipt Superbas with any other slide projectors in the store. You'll find that they're the smallest, lightest, most compact fully-automatic slide projectors on the market. When you discover you can choose from five Airequipt Superba models starting at less than \$60, you'll see the light.











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MODERN COLOR

(Continued from page 38)

chrome and Ektachrome and make unusual and exciting pictures. Here are two experiment suggestions.

Lower ASA Rating: Have you ever tried rating a film lower than its given ASA speed? Anscochrome can be rated as low as 8 and Ektachrome as low as 10. Decreasing the speed of a film allows you to shoot in bright light when the largest lens opening and highest speed marked on your camera would cause overexposure. You can set the diaphragm wide open to throw the background out of focus. With a slower shutter speed you can get interesting blurred motion effects.

Special processing information

A lower index will also give you increased exposure latitude. Transparencies that are low in contrast are easier and better to duplicate and print. For information on special processing of color films exposed at higher or lower than normal indexes, write Customer Service Dept., Ansco, Binghamton, N. Y.; and Sales Service Dept., Eastman Kodak Co., 343 State St., Rochester 4, N. Y.

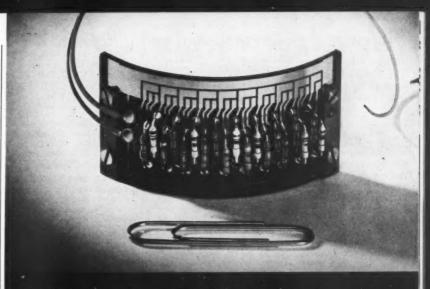
Exaggerating graininess: By taking advantage of the grain in your film you can achieve some startling impressionistic effects. Using either Anscochrome or Ektachrome, compose your subject in the viewfinder and move back about 10X the normal picture taking distance. When you make a print or have one made, blow up only a small section of the transparency. You will have an amazing picture made up of small colored dots resembling the paintings of Seurat.

Just as no two picture taking situations are alike, no two films are alike. Therefore you should be familiar with the individual characteristics of each type of film and make your choice according to the situation in which you are shooting.

Consider the characteristics

For example, on a cloudy day, Anscochrome and Kodachrome will give you flat and lifeless transparencies. For as much color saturation as possible, you need the extra snap of Ektachrome. Use it whenever your subject is dull or pale in color. Characteristics of Anscochrome on the other hand, are softness, delicacy of color and an overall warmth and richness that is unique. It is noted for its fine renditions of reds, yellows and greens and its ability to render color correctly over a wide brightness range. Thus it is an excellent film for outdoor subjects.

KII may be praised for its high resolution and fine grain, features which make big, sharp, grainless full-page reproductions and prints possible. But for ordinary screen projection in the home, camera club or lecture hall, Anscochrome and Ektachrome are more than satisfactory—THE END



Why are there 19 electrical resistors in the new fully automatic electric eye **FUJICA** 35EE

Shown here, enlarged twice actual size, is one of the reasons for the consistently correct exposures you get AUTOMATICALLY with the New FUJICA. Instead of having gears or cams that might be affected by temperature or physical shock, there are 19 electrical resistors. These control the infinitely small electrical impulses generated by light that hits the electric eye. They are part of an unusually precise system that opens up or closes down the lens AUTOMATICALLY.

In addition, the tremendous light gathering power of the world-famous FUJINON 6 element f/1.9 lens gives you perfectly exposed shots at light levels so low, other cameras require flash. A "Close-up Light-Lock" enables you to expose properly for a specific part of your subject, no matter how bright or dull the side or background light.

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Overall operation is quite simple. FUJICA's natural thumb position rear focusing enables you to shift and pinpoint your focus quickly and smoothly from closeup to middle shot to infinity without finger fumbling. An extra large view-finder window "previews" your picture in the exact size you want without confusing crop lines.

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pentaprism eyelevel finder and automatic return mirror— The Pentamatic finder has a bright, clear fresnel screen and matte spot for ease in focusing and viewing. An automatic return mirror eliminates image blackout following the exposure. focal plane shutter and other camera features — Shutter has non-spinning speed selector dial which may be set at any speed from 1 second to 1/1000th—or in between. Other features include: X and FP flash synchronization; single-stroke film advance lever simultaneously reopens lens diaphram and sets shutter; hi-speed rewind; offset body release; ASA and load indicators.

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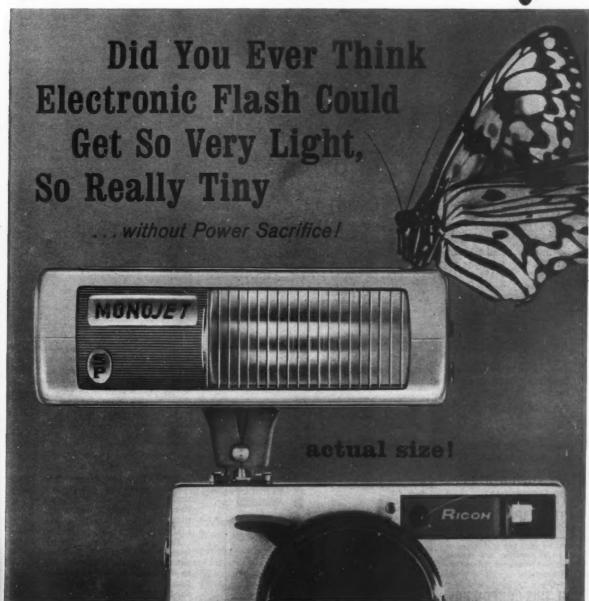
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CAMERA CLUBS

(Continued from page 28)

must have thought to himself. He would have had the same non-enthusiasm from a club of color slide shooters, I'm sure. Shutterbugs want to find their own material and have their own set of slides or prints. Once in a blue moon you do hear of a club project, so to speak. That is, the club members work on an assigned theme. Fine, if there is a special prize or award for the best set of pictures, and if each fellow works alone.

Churches have all sorts of special doings at Christmastime which ought to make interesting pictures. No doubt any church would be glad to have a set of prints or slides on these affairs.

But most clubs would rather go for the idea of having a special contest for the best Christmas picture, a shot epitomizing some aspect of Christmas, entries to be judged as early in January as possible. Christmas lingers in the air for just a few days after January first, haven't you noticed?

Look around for good themes

Or, the contest theme might be "Christmas in Our Town." Let each member find out about the Christmas plans of individuals or groups which would make an unusual shot. For instance, in New York the girls employed by the telephone company ask people to send them dolls, which the girls dress in elegant wardrobes. The dolls are given to children in hospitals.

Your community no doubt has some unique Christmas project worth photographing. The amateur could use his time, sense of composition and effective lighting to make contest-worthy shots of this same material.

If you have read this far, you have probably been thinking, "Maybe pretty soon she'll tell us how to throw a Christmas party." All right. Have dinner at a restaurant. Remember how mad the lady members were because they had so many canapes left over?

Don't like the restaurant idea? The wives and the lady club members do! So go ahead with a shindig in your club quarters, but get a caterer to send in the party food. The two sassiest members of the club may be willing to buy gifts, at 10 cents each, tops 25 cents, of a gag nature, to be handed out from a pile under a tripod tree. With plastic holly and some shiny balls and ornaments, a tripod can be made into quite some Christmas tree. If you think a grab bag of goofy gifts would be more fun, fine. It would be simpler than devising something excruciatingly appropriate for each individual.

Remember, now. No pestering the women members to bring home-made cakes or cookies. They'll have enough to do, wrapping all those little gifts. Dime store toys are the ideal gifts-for-laughs. Then donate them to kids in hospitals, where Santa Claus stops with a mighty slim pack.—THE END



$\mathbf{65 \cdot 105 \cdot 180}$ new formula for getting the most out of a twin-lens reflex

lens interchangeability provides the Mamiya C2 user with a freedom of lens choice offered by no other twin-lens reflex. And because of it, some very startling discoveries have been made which seem to show a trend away from the traditional 75mm or 80mm 'normal' lens. One professional C2 user puts it this way:

"Using the 105mm as a 'normal' lens instead of the 80, I have the advantage of a longer focal length—a slightly larger image and better perspective for close-ups and portraiture.

"Also, I find that I can handle just about everything with only two additional lenses. The 65mm gives me a considerably wider angle than the 105, and it also lets me focus to 4 inches without attachments. The 180mm lens covers all my telephoto needs.

This lens has always been a favorite of mine, for close-cropped portraits, sports, industrials and long-distance shots."

The 65, 105 and 180mm lens complement is evidently becoming a very popular lens combination for the Mamiya C2—especially among the professionals. And it is interesting to note how many more C2 cameras are now being sold with 105mm lenses.

Whatever lens preferences you may have, if you want a twinlens reflex that can give you close-ups without attachments, interchangeable wide angle, normal and telephotography, examine the Mamiya C2. It's the world's most versatile twin-lens reflex the only twin-lens reflex with interchangeable lenses. See it at your dealer today. For further details, write to Dept. MP-12

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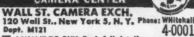
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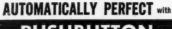
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LARGE camera

BY ANDREAS FEININGER

"Life" photographers and large cameras, Part II: An interview with Ralph Morse and Yale Joel.



In last month's column I interviewed Eliot Elisofon, well-known for his scenic essays on foreign countries and photographs of food. Ralph Morse and Yale Joel are primarily

photographers of people and action, which calls for small cameras. It may come as a surprise to learn that both are avid practitioners of large-camera photography; in fact, both state emphatically that they consider large cameras indispensable in their work.

Ralph Morse owns three

Ralph Morse, well-known for his photographic essays on space flight, owns three large cameras: a 5 x 7 Deardorff with auxiliary 4 x 5 back, and two 4 x 5 Graphics, one with and one without a rear (focal-plane) shutter. Morse frequently sets up all three side by side, interconnects their synchronized shutters, and shoots a sequence of three different phases of an event by firing them one after another with a timing switch.

This method offers several advantages. Morse's chances of capturing the peak of action are three times greater than if he had used only one camera. He can use only the best shot, or he can show three different phases of the action. Also, he often equips one camera with a wide-angle lens, one with a standard, and one with a tele. In this way he can, for example, show a rocket together with the entire launching area (wide-angle lens); the rocket itself in full detail (standard lens), and after the take-off, the rocket in flight (tele lens).

Another one of Ralph Morse's specialties is the multiple-exposure. You may remember Morse's color shot of a Civil War soldier shown in a single picture in thirteen different positions loading, aiming and firing his musket. This shot involved the superimposition

(Continued on page 54)



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LARGE CAMERA

(Continued from page 52)

of thirteen different exposures on a single sheet of color film, with careful masking of each shot to prevent undesirable ghost images. Morse employed this same technique to illustrate a teacher's different jobs by showing her in six positions at once; and to show an entire foot race in Madison Square Garden by recording in one picture the start, middle and finish of the race.

Morse has a set of eight lenses ranging from a 65mm Super-Angulon wideangle lens to a 400mm Tele-Megor. All lenses are mounted on Graphic lens boards (his Deardorff is fitted with an adapter) and can be used interchangeably on any of his cameras. And since he frequently uses strobe, all his shutters have X sync.

In conclusion, Morse told me another very interesting fact—he uses a large camera for more than half of his color photographs.

Yale Joel and the syringe camera

Yale Joel is known as "the man with the syringe camera." Actually, this syringe camera does not belong to Joel, but to Life. It is an 8 x 10 box-type camera fitted with a 3-in. f/45 Goerz Hypergon lens with a 130-degree angle of view. The syringe camera gets its name from the fact that, for uniform light-distribution, a small spinner in front of the lens must be rotated during part of the exposure by means of a hand-pump and a rubber tube.

Whenever Joel gets the job of showing some hackneyed subject in a new and interesting way, he reaches for the syringe camera. By means of a wild magination and clever exploitation of the wide-angle distortion, he produces, nine times out of ten, an unusual and often staggering picture; in the tenth case he flops. You may remember his fantastic shot of the Time & Life Building taken from above the roof, looking down. To make this shot, he fastened the syringe camera to a long boom and suspended it vertically above the street. The resulting picture is known to have made people with acrophobia sick.

Joel owns a 4 x 5 Linhof Technika and a full set of lenses from 65mm super wide-angle to 400mm telephoto. His Linhof is fitted with a ground glass etched with a grid of parallel lines which helps him keep verticals parallel when using the camera's swings. He says that in difficult positions such as shooting out of a tiny window in the roof, a small mirror held in front of the lens enables him to see and set the diaphragm and shutter-speed dial of a Compur shutter.

Although primarily a user of small cameras, Yale Joel says that the large camera is a vitally important part of his equipment, and that he could not have produced his most successful pictures without its help.—THE END



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NEW BOOKS

(Continued from page 25)

guerreotypists Morse and Draper (the Morse being Samuel F. B. Morse of telegraphy fame) sum up the possibilities of the process:

". . . The eye appears beautifully; the iris with sharpness, and the white dot of light upon it, with such strength and so much of reality and life, as to surprise those who have never before seen it. Many are persuaded, that the pencil of the painter has been secretly employed to give this finishing touch."

Morse and Draper were too much of the creative artists to foresee that truth would inevitably give way to the retoucher's pencil which under proper persuasion from the client would secretly give the finishing touch.—H.K.

ARCHITECTURE IN AMERICA, a Photographic History From The Colonial Period To The Present, text and photographs by Wayne Andrews, 179 pages. Atheneum, \$15

Splendid examples of the craft of the architectural photographer. If there is a similarity in the photographs, this is as it should be, for Wayne Andrews is not creating pictures. Instead, he is depicting with a clear and unprejudiced eye another art, another medium. In each of the photographs, the shooting angle, the time of day and the lighting have been chosen to reveal the maximum—of line, form, detail and texture—of the structure photographed. Photographic quality and reproduction are excellent.—P.C.

THE MAGIC OF THE OPERA, a Picture Memoir of the Metropolitan, with a series of contemporary photographs by Gjon Mill, text by Mary Ellis Petty, design by Tina S. Fredericks, 172 pages. Praeger, \$10

Without exception the photographs in this book are delightful. The old ones, gathered from a variety of sources, show stars and sets of days gone by: Caruso, Farrar, Melba, clad and in character for their most famous roles. The new ones, by Gjon Mili, deal with the contemporary: audiences, dancers, stagehands, singers.

Mili's pictures are top notch, in quality and in reproduction. They are more than simply story telling for they reveal the intangibles—the elegance, the genius, and the effort—which go into making the Met.—P.C.

*These and other books are available through AMPHOTO, 33 W. 60 St., N. Y.

Correction: In "Too Hot To Handle" on page 55 of the October MODERN, to answer Cpl. J. N. Clarkis' question "Would the Leica M3 with 50mm f/1.5 Summarit and Habricht 8 X 30 binoculars be a workable combination for telephoto effects?" we meant to say that we would not consider the Habricht binocular to be of first-rate quality for photographic purposes.

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MINNEAPOLIS, MINN

BY JOHN WOLBARST

Rangefinder cameras should be checked for focus periodically. Here are some simple tests.

In my September 1961 column I described ways to check the focusing arrangements of single-lens reflex 35mm cameras. Such checks are even more important with rangefinder cameras, since the rangefinder mechanism contains various mechanical linkages which can be thrown out of adjustment by shock, or other hard use.

The most common rangefinder check is to set the camera for infinity and aim out the window at a distant flagpole, water tower, or tall building. Theoretically, if the rangefinder is of the coincidence type, the two images should overlap perfectly; if of the split-image type, they should make a single unbroken line.

This a good quick check to determine if the rangefinder works have been badly scrambled and are totally out of adjustment. However, the mere fact that the rangefinder images match at infinity is no guarantee whatsoever that it will give you accurate focus at close ranges. And besides, who needs a rangefinder for far distant subjects?

A rangefinder camera should be checked for focus at several distances, particularly those which are most important to you. I check my cameras



1. For quick visual check, aim camera straight down at target on floor.

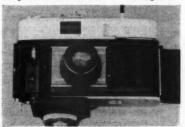
with 50mm lenses at 4, 7, and sometimes 10 ft.

If your camera has accessory lenses which couple to the rangefinder they should also be checked for accurate focus at important close ranges. Differences in the focusing mounts of some supposedly interchangeable lenses can lead to mystifying focusing troubles.

The ground glass/magnifier check

Focus can be checked visually and quickly if the camera back opens. For this you need a small piece of finegrained ground glass to fit in the film channel in the back of the camera, and a 10X or 12X magnifier which can be adjusted for focus. Remember that the image is formed on the bottom (ground portion) of the glass and the magnifier must be adjusted for this. To do this, make a small X on the bottom of the ground glass with a sharp pencil and adjust the magnifier so the X is sharply focused when you are looking down through the top of the ground glass.

According to the best repairmen with whom I've spoken, it's desirable to put one thickness of transparent



2. Ground glass fits in film channel in back of camera; be sure it lies flat. 10X or 12X magnifier goes on top.

tape across the narrow ends of the ground glass, on the underside, to raise the glass a tiny bit in the film channel.

For a target I use a page from this magazine, taped to a piece of cardboard which is laid flat under a tripod as shown in photo 1. I use this vertical technique because it's easier to handle the ground glass and magnifier this way than when the camera is horizontal.

One of the vertical lines which divide the page into columns makes a good aiming point for the rangefinder. Set the ground glass and magnifier in position as shown in photo 2. With the lens wide open focus on the type page and get it as sharp as possible. Do this at least six times and note the position of the distance scale each time-either make a note on a piece of paper or, if the nature of the lens mount permits it, make a small mark on the mount to indicate the sharp focus point.

The rangefinder routine

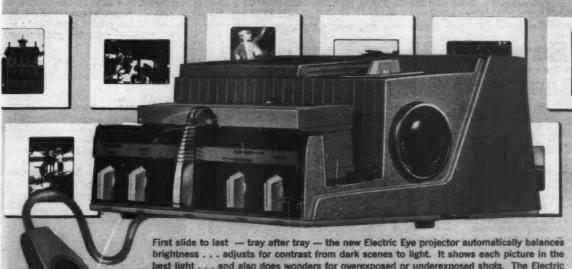
Set the lens to infinity and turn it until the rangefinder shows the vertical line in sharp focus. Note the position of the distance scale. Then continue (Continued on page 60)

DE



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35MM

(Continued from page 58)

to move the lens to its closest focusing point and from there turn it back again until the rangefinder again shows the vertical line in sharp focus. Again note the position of the distance scale. You should wind up at just about the same point as when you focused from infinity. If not, there is looseness or "backlash" in the rangefinder and it needs attention. Repeat this whole routine at least six times noting carefully where the lens stops each time. Now compare your notes of the rangefinder and ground glass/magnifier checks. They should show that the lens has stopped in just about the same spot each time you focused.

How critical can you be?

The Anscoset shown in photos 1 and 2 had a good rangefinder. At 4 ft. I was unable to detect any difference between the focusing positions achieved with the rangefinder and with the ground glass and magnifier. However, at 7 ft. my notes showed a slight difference, which I figured to be about 2-3 in. I considered this a very good performance by me and the Anscoset. For one thing, at 7 ft. it is extraordinarily difficult to focus exactly with an ordinary subject, such as a person. Even with such a sharply defined subject as my test target, at 7 ft. or further it is easy to make a slight judgment error in deciding if the ground glass image is at its sharpest or if the rangefinder images match.

Checking with film

If the camera has a solid back (old model Leicas and copies of that design) or if you don't have a magnifier and ground glass, it's easy to check focus with actual exposures on a fine grain film. Kodak Plus-X Pan will do, but with Kodak Panatomic-X or Adox KB-14 it may be slightly easier to read the results.

I set up my target and camera as shown in photos 3 and 4. Since this is



3. Test target is set up sideways against wall, window, or other vertical surface. Sharply drawn pen line serves as rangefinder aiming point.

a black-on-white subject, give about one quarter the exposure indicated by a reflected light meter reading off the test target. Develop the film as recom-(Continued on page 62) AN

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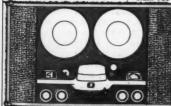
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(Continued from page 60)

mended by the film's manufacturer. Set the lens at widest opening. (Exception: I use f/2 for ultra-fast lenses that open to f/1.5 or wider.) Now go through the steps outlined in "the



4. Set camera as level as possible on tripod, at about 45 degree angle to target. Make exposures at several distances as described in text.

rangefinder routine" above, but make an exposure each time. After the film is developed and dried, examine it with a powerful magnifier, project it in an enlarger, or make some 8 x 10 prints of the test target.

You should be able to pick out and read the target line without difficulty. Also, on both sides of it there should be a few lines of type which can also be read, while the rest of the page appears increasingly blurred as you move away from the target line.

What to do about it

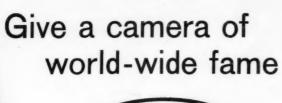
If your rangefinder focus is off, don't try to fix it yourself. Ask your local camera store for the name of a reliable repairman. Or, write to the manufacturer or importer of your camera and ask for the location of the nearest authorized repairman.

The rangefinder may be just a bit out of adjustment or the trouble may be more serious. For example, a hard blow may have bent in the front of the camera body. This can be a tricky and expensive repair.—THE END

DO IT, DO IT, DO

EMERGENCY LENS SHADE. For temporary use, an emergency lens shade can be made by cutting a hole in the bottom of a paper cup, and fitting it over the lens; or you can use the cardboard tube from the center of a roll of bathroom tissue (cut short and fitted over the lens). As a last resort, dark paper can be taped around the lens.

EMERGENCY REDUCER FOR NEGATIVES. An excellent reducer for overly dark negatives is common household bleach. Mix $\frac{1}{2}$ oz. bleach to 8 oz. water. Soak negatives in water for 5 to 10 min., then immerse them in bleach bath until the desired density is reached. Wash them in running water for about 15 minutes and hang them up to dry.





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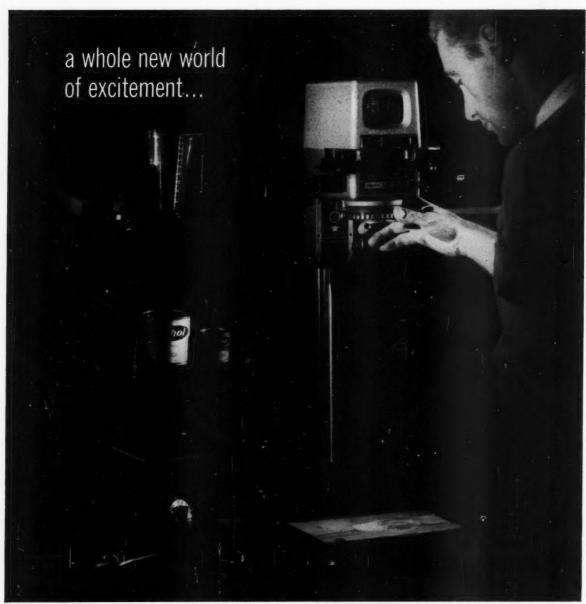
makes interchangeable lenses for electronic flash available for the first time.

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TOO HOLE TO HANDLE

Can you compare the Converto-Tamron (f/2.8 135mm, f/5.5 225mm) with the 135mm f/2.8 Spiratone?—D. J. Sturges, Minneapolis, Minn.

The idea of the Converto-Tamron, a lens that can be converted to either 135mm or 225mm, is a splendid one. Unfortunately, it (and similar focal length convertible lenses we've tested) doesn't seem to measure up to the sharpness of single focal length lenses. We'd have to choose the 135mm f/2.8 Spiratone over the Converto-Tamron.

Which is more sensitive to low light—the new cadmium sulfide cell. Sekonic Microlite L-88, or the conventional selenium cell, General Electric Golden Crown (with booster)? Will either give an accurate reading in low light of 16 sec. at f/2?—C. A. Conover, Roanoke, Va.

We feel that the General Electric Golden Crown meter is probably slightly more sensitive to low light, but that in low light conditions the Sekonic Microlite L-88 is probably slightly more accurate. With an average speed film with an ASA index of 100 or 200 we do not feel that either will give accurate readings for 16-second exposures at f/2.

I currently own a $2^1/4$ x $2^1/4$ Rolleicord with which I am generally satisfied. I would, however, like a camera with interchangeable lenses and am considering the $2^1/4$ x $2^1/4$ Kalimar reflex. Would picture quality be as good as with my present Rollei? Or, should I buy a 35mm single lens reflex? How do 35mm and $2^1/4$ x $2^1/4$ negatives compare for enlarging purposes—to prints of about 16 x 20, for example?—J. P. Stewart, Rochester, N. Y.

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Optical performance of the Rollei and Kalimar reflex $2^1/_4 \times 2^1/_4$ cameras is about equal. However, we do feel that mechanical durability of the Rollei is superior. The choice between 35mm and $2^1/_4 \times 2^1/_4$ is largely a personal one. However, should you want to enlarge to 16×20 , the $2^1/_4$ negative would produce superior prints in most cases.

The Robin cameras have been widely advertised by Peerless and Willoughby. I haven't been able to find a report on them. Can you tell me something about

the quality of the Robin with f/1.9 lens in particular?—R. Kelly, Brooklyn, N. Y. We haven't tested the Robin as such. MODERN policy is not to test equipment unless it's nationally distributed. Robin is a personal brand name of Grayson-Robinson, owner of the Peerless and Willoughby camera stores. The camera is actually the Neoca, which we tested some time ago with the 45mm f/2.8 Neokor lens and found to be a good value.

I am interested in shooting marching bands and landscapes. The Praktica FX2 single lens reflex seems like a good choice from an economic point of view, but I'm also interested in the full size and Baby Rolleiflexes. How good is the Praktica? Would you buy it in preference to the other two cameras? In the event that I decide on one of the Rolleis, which of the tele adapters made by various firms would you recommend?—A. L. Triggs, Melvern, Kansas.

Frankly, we can't recommend the Praktica FX2 since it has been discontinued and did have various shutter troubles. We definitely feel that the Baby Rolleiflex would be the best choice since it sells for less than \$60 including case and flash gun at Montgomery Ward & Co. However, telephoto adapters for non-interchangeable twin-lens reflexed to measureably downgrade the image, so we can't recommend you use them.

Which of these three enlargers would you recommend for 35mm and 2½ x 2½ on the basis of construction compactness and ability to produce good results: Durst 606 with Schneider Componar f/4.5, Meopta Opemus II with Belar f/4.5, or Primos (non-autofocus) with Schneider Componar?—H. J. Billia, Bronx, N. Y. We'd pick the Durst 606.

Which would you choose—the Miranda D with f/2.8 preset lens or the Petri Penta with f/2 preset?—J. D. Mathiason, Wheaton, Minn.

We'd buy the Miranda D rather than the Petri. The Miranda can later be fitted vith automatic lenses if you desire. Also, the particular Petri you mention is a discontinued camera.

My Pentacon 35mm camera shutter is operating at only one speed—1/50 sec. and I'd like to trade it in. Can you suggest a camera that will allow me to use the preset lenses I now have?—F. E. Rimback, Livermore, Calif.

We'd suggest a camera such as the Pentax H-1 which has the same thread as your Pentacon. Since you already own preset lenses and presumably won't need a camera which has an automatic diaphragm, the recently discontinued Petri Penta—also with the same thread—is a good buy in your case.

I've heard two different stories on the interchangeability of Canon and Leica lenses. Some say there's no difference between the mounts and others are sure that interchangeability is not perfect. Who is right?—I. Pelech, Watertown, Mass.

The film plane-to-lens mount flange distance on properly adjusted threaded Leica and Canon models are precisely the same. Therefore, the threaded lenses of one camera will work with the range-finder of the other without difficulty.

I am trying to decide between a 50mm f/4.5 or f/4 Schneider Componen and the 50mm f/2.8 Nikkor enlarging lenses. Friends have told me that the Nikkor is "too fast." How do they compare for color work?—L. G. Lowe, New Orleans, La.

We can't imagine how an enlarging lens could be too fast. Actually, a maximum aperture of f/2.8 would make the lens easier to focus since more light is transmitted to the easel. We would judge the performance of the Componon and the Nikkor to be equal and both would be excellent for color work.

IN NEXT MONTH'S MODERN

How lenses affect color.

I have a Praktica 35mm camera equipped with a 45mm f/2.8 Hexatar lens. Can you compare it to a f/2.9 Meyer Trioplan, f/1.9 Meyer Primoplan and f/2.8 Tessar?—J. O. Rhinemiller, Huron, Ohio.

Sorry, we have no information on the Hexatar lens. However, we feel that the Meyer Trioplan f/2.9 and Meyer Primoplan f/1.9 are barely acceptable lenses except at extremely small apertures. They definitely do not compare with the f/2.8 Tessar, a far superior lens.

I've been shooting Kodachrome II with my Argus C44. At appropriate apertures using 1/30 and 1/60 sec. results are excellent. At 1/300, with the aperture adjusted to give the same exposure, the image is definitely overexposed. Is this one of the idiosyncrasies of the film?—H. J. Rice, Detroit, Mich.

No. We'd hazard an educated guess your C44 shutter is at fault. At 1/300 sec. it's operating a bit sluggishly. Have it checked by a camera technician.

THE END

962 GUYING GUIDE







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Manufacturer: Aires Camera Ind. Co. Ltd., Tokyo, Japan. Importer: Kalimar, Inc., 1909 S. Kingshighway, St. Louis, Mo.

Film Size: All models listed take up to 36 double-frame $(1 \times 1\frac{1}{2})$ -in.) pictures using standard cartridge films.

AIRES 35-III



Intro.: 1949 Disc.: 1957 Lens: 45mm f/1.9 Coral. Shutter: Seikosha MX, 1-1/500, B.

Flash Sync: MFX. Special Features: Coupled single-window range-view-finder; rapid film advanceshutter cocking lever; bright frame viewfinder.

ast List Price: \$99.50 Used Selling Price: \$30-\$42. Serial Numbers; Approximately 580,001 to 620,000. Spec. Ident. Points: 1. Conventional shutter calibrations only; 2. No folding film rewind lever.

AIRES 35-IIIL

Intro.: 1957 Disc.: 1959 Lens: 45mm f/1.9 Coral. Shutter: Seikosha MXL, 1-1/500, B, with LVS.

Flash Sync: MFX. Special Features: LVS shutter; lens focuses down to in.; parallax-corrected

30 in.; paraliax-corrected viewfinder; folding film rewind lever. Other features same as 35-III.
Last List Price: \$99.50.
Used Selling Price: \$35-\$45.
Serial Numbers: 741 to above 1,147,245. Spec. Ident. Points: 1. LVS

shutter; 2. Folding film re-wind lever; 3. No self timer.

ALPA

Manufacturer: Pignons S.A., Ballaigues, Switzerland. Importer: Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y. Film Size: All models take

up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films. (Also available in single-

frame at extra cost.) Lens: All models incorporate bayonet lens mount for interchangeability of lens. Standard lenses are factory coated, with click-

stop diaphragms. For Alpa Reflex and Alpa Prisma Reflex: 50mm f/2.8 Alpa Alflex: 50mm f/2.8 Alpa Al-finon; 50mm f/1.8 An-genieux Alitar; or 50mm f/1.9 Schneider Xenon. For Alpa 4, 5, 6, 7, 8: 50mm f/3.5 Alpa Alfinon; 50mm f/2.8 Alpa Alfinon; 50mm f/1.9 Schneider Xenon; 50mm f/1.8 Kern Switar Apochromat; or 40mm f/3.5 Alpa Makro-Kilar. Latest lenses have preset or automatic diaphragm. For the Alpa Reflex and Alpa Prisma Reflex, the importer supplied accessory lenses in focal lengths from 35mm to 300mm; for the Alpa 4, 5, and 7, lenses from 28mm upward are available. Shutter: All models have focal-plane shutter, 1-1/1000, B, T. Alpa 6 and 7 have self timer.

ALPA REFLEX



Intro.: 1947 Disc.: 1952 Flash Sync: For FP bulbs. Special Features: Singlelens reflex focusing, plus split-image type rangefinder which couples to the 50mm lenses; double exposure prevention; removable back. Last List Price: With 50mm f/2.8 Alfinon. \$259; with 50mm f/1.8 Alitar or 50mm f/1.9 Xenon, \$357. Used Selling Price: With f/1.9 Xenon, \$104-\$128. Spec. Ident. Points: 1. Collapsible focusing hood; 2. "Alpa Reflex" engraved on front of focusing hood.

ALPA PRISMA REFLEX



Intro.: 1950 Disc.: 1952 Flash Sync: For FP bulbs. Special Features: Built-in roof prism providing unre-versed ground-glass image. Other features same as Alpa Reflex. Last List Price: With 50mm f/2.8 Alfinon, \$329; with 50mm f/1.8 Alitar or 50mm

f/1.9 Xenon, \$427. Used Selling Price: Wi f/1.9 Xenon, \$150-\$175.

Spec. Ident. Points: 1. Built-in roof prism; 2. "Alpa Prisma Reflex" engraved on front of roof prism.

ALPA 4



Intro.: 1952 Disc.: 1959 Flash Sync: For FP type bulbs at all speeds; X sync up to 1/50 sec.

Special Features: Singlelens reflex focusing; single knob winds shutter and advances film in half turn; double exposure preven-tion; reflex mirror returns to viewing position immediately after exposure; accessory clip; removable back. Last List Price: With 50mm f/3.5 Alorar, \$199; with 50mm f/2.8 Alfinon preset, f/3.5 \$249; with 40mm f/3.5 Makro-Kilar E, \$249; with 50mm f/1.9 Xenon automatic diaphragm, \$309; with 50mm f/1.9 Xenon preset, \$269; with 50mm f/1.8 Kern Switar Apochromat auto diaphragm, \$359. Used Selling Price: With f/2.8 Alfinon, \$120-\$150. Spec. Ident. Points: 1. "Mod. 4" engraved on "Mod. 4" engraved on housing above lens; 2. Reversed ground-glass image; 3. No rangefinder.

ALPA 5

Intro.: 1952 Disc.: 1959 Flash Sync: Same as 4. Special Features: Built-in prism providing unreversed ground-glass image; 45° viewing angle. Other fea-tures same as Alpa 4. Last List Price: With 50mm f/3.5 Alorar, \$279; with 50mm f/2.8 Alfinon preset, 50mm f/2.8 Alfinon preset, \$319; with 40mm f/2.8 Makro-Kilar D preset, \$329; with 50mm f/1.9 Xenon automatic diaphragm, \$379; with 50mm f/1.9 Xenon preset, \$339; with 50mm f/1.8 Kern Switar Apochromat automatic dia-phragm, \$429. Used Selling Price: With f/1.8 Switar, \$160-\$200. Spec. Ident. Points: 1. "Mod. 5" engraved on

"Mod. 5" engraved on housing above lens; 2. Differentiated from Alpa 4 by having built-in prism; 3. Differentiated from Alpa 6, 7 by not having ST, rfdr.

ALPA 6

Intro.: 1957 Disc.: 1959 Flash Sync: Same as 4. Special Features: Splitimage prism rangefinder built into ground glass, coupling to all lenses; built-in self timer. Other features same as Alpa 5. Last List Price: Same as Alpa 7 (below).
Used Selling Price: With f/1.8 Switar, \$180-\$220.



Spec. Ident. Points: 1. "Mod. 6" engraved on housing, above lens; Self timer; 3. Split-image prism rangefinder built into ground glass.

ALPA 7



Intro.: 1952 Disc.: 1959 Flash Sync: Same as 4. Special Features: Separate, built-in coincidence type rangefinder which couples to the 50mm lenses; multifocal viewfinder for 50, 90, focal viewinder for 50, 90, and 135mm lenses; built-in self timer. Other features same as Alpa 5.
Last List Price: With 50mm f/3.5 Alorar, \$319; with 50mm f/2.8 Alfinon preset,

50mm 1/2.8 Almon preset, \$359; with 40mm f/2.8 Makro-Kilar E preset, \$389; with 50mm f/1.9 Xenon automatic diaphragm, \$419; with 50mm f/1.9 Xenon preset, \$379; with 50mm f/1.8 Kern Switar Apochromat automatic dia-

phragm, \$469.
Used Selling Price: Witt f/1.8 Switar, \$180-\$220.
Spec. Ident. Points: 1 "Mod. 7" engraved or "Mod. 7" engraved on housing above lens; 2. Self timer; 3. Separate, coinci-dence type rangefinder; 4. Multifocal viewfinder.

ALPA 8

Note: This camera is similar to Alpa 7, but has additional split-image prism rangefinder incorporated in ground glass, coupling to all of camera's lenses. Intro.: 1958 Disc.: 1959 Last List Price: With 50mm f/2.8 Alfinon preset, \$389; with 40mm f/2.8 Makro-Kilar D preset, \$439; with 50mm f/1.8 Kern Switar Apochromat automatic diaphragm, \$499. Used Selling Price: With f/1.8 Switar, \$210-\$240.

IL dS1FSlaL

Spec. Ident. Points: 1. Splitimage prism rangefinder incorporated in ground glass; 2. Separate, built-in coincidence type rangefinder.

ANSCO

Manufacturer: Ansco, 40 Charles St., Binghamton, N. Y. Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films.

ANSCO KAROMAT f/2

Intro.: 1951 Disc.: 1955 Lens: 50mm f/2. Until 1952, came with either Rodenstock Heligon or Schneider Xenon; came only with Xenon. Xenon; then

Shutter: Synchro-Compur, 1-1/500. Until 1952, shut-ter had both B & T; there-after, came with B only. Flash Sync: MX.

Special Features: Coupled split-image type range-finder; combined window for view- and rangefinder; rapid film advance lever automatically cocks shut-ter; double exposure prevention; built-in depth-of-field scale in last version only (first version had none; second version had calculator instead of scale); film type indicator dial (in second and last versions only); zone focusing setbody shutter release; built-in accessory shoe. Last List Price: \$125. Used Selling Price: V f/2 Xenon, \$40-\$51.



Spec. Ident. Points: 1. Heligon or Xenon f/2 lens; 2. First version had hinged film advance lever; second and last versions had round lever; 3. Built-in depth-offield scale in last version only; 4. Until 1952, had bar in front for T setting; then came without T.

ANSCO KAROMAT

Intro.: 1953 Disc.: 1956 Lens: 50mm f/2.8 Schneider Xenar. Shutter: Synchro-Compur, 1-1/500, B. Flash Sync: MX. Special Features: Same as last version of Karomat f/2. Last List Price: \$112.50.

Used Selling Price: \$25-\$40. Spec. Spec. Ident. Points: 1. Xenar f/2.8 lens.

ANSCO MEMAR f/3.5



Intro.: 1954 Lens: 45mm f/3.5 Agfa Apotar. Shutter: Pronto, 1/25-1/200, B, ST. Flash Sync: X at 1/25. Special Features: Film transport coupled to shutter cocking; rapid film advance lever; double exposure prevention; zone focusing; built-in depth-of-field scale; film type indicator; accessory shoe. Last List Price: \$41.50. Used Selling Price: \$15-\$22. Ident. Points: 1.

Pronto shutter; 2. No rfdr. ANSCO SUPER MEMAR 1955



Disc.: 1956 Intro.: 1955 Lens: 45mm f/3.5 Agfa Apotar or 50mm f/2 Solagon (introduced in 1956). Shutter: F/3.5 has Prontor SVS, 1-1/300, B, ST; f/2 has Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX.

Special Features: Coupled rangefinder with combined view- and rangefinder eyepiece; film transport coupled to shutter cocking; rapid film advance lever; double exposure preven-tion; zone focusing settings; built-in depth-of-field scale; film type indicator; accessory shoe. Last List Price: With 45mm

f/3.5 Apotar, \$69.50; with 50mm f/2 Solagon,

Coupled rangefinder; 2. Differentiated from 1956 version by not having LVS.

ANSCO SUPER MEMAR LVS (f/3.5, f/2)

Note: This camera is similar to the 1955 version, but has Light Value Scale cross-

coupled to lens diaphragm Intro.: 1956 Disc.: 1958 Note: Super Memar LVS is currently in production with 45mm f/2.8 Apotar.

Last List Price: With 45mm f/3.5 Apotar, \$74.50; with 50mm f/2 Solagon,

\$124.50. Used Selling Price: With f/3.5 Apotar, \$32-\$40. Spec. Ident. Points: 1. LVS.

ANSCO REGENT



Intro.: 1953 Disc.: 1956 Lens: 50mm f/3.5. Early version has Agfa Apotar; later has Agfa Solinar. Shutter: Early version has Prontor SV, 1-1/300, B, ST; later version has Prontor SVS with same speeds.

Flash Sync: MX.
Special Features: Double exposure prevention; built-in depth-of-field scale; zone focusing setting; film type indicator; accessory clip; body shutter release.

Last List Price: \$54.50. Used Selling Price: \$20-\$29.

Spec. Ident. Points: 1. Early version comes with Apotar lens; later version comes with Solinar; 2. Prontor shutter with speeds up to 1/300 sec.; 3. No rfdr.

ANSCO SUPER REGENT

Intro.: 1954 Disc.: 1955 Lens: 50mm f/3.5 Agfa Solinar. Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX. Special Features: Coupled

coincidence type rangefinder with combined viewand rangefinder eyepiece. Other features as Regent. Last List Price: \$87.50. Used Selling Price: \$33-

\$42. Spec. Ident. Points: Coupled rangefinder; 2.
Differentiated from later
Super Regent LVS by not
having Light Value Scale.

ANSCO SUPER REGENT

Note: This camera is the same as the earlier Super Regent, but has a shutter incorporating a Light Value Scale cross-coupled to the lens diaphragm, and click-stops on the diaphragm and shutter-speed rings. Intro.: 1955 Disc.: 1957



Last List Price: \$89.50. Used Selling Price: \$35-\$45. Spec. Ident. Points: 1. LVS.

ARGUS

Manufacturer: Argus Cameras, Inc., subsidiary of Sylvania Electric Products, Inc., Ann Arbor, Mich. Film Size: All models take up to 36 double-frame (1 x 11/2-in.) pictures on standard cartridge films.

ARGUS A3



Intro.: 1940 Disc.: 1942 Lens: 50mm f/4 Argus. Shutter: Between-the-lens, Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page

this section. Special Features: Built-in extinction type exposure meter; accessory shoe;

body shutter release. Last List Price: \$23.85. Used Selling Price: Not available. Serial Numbers: 100,000 to

Spec. Ident. Points: 1. Builtin extinction type meter.

ARGUS CC



Intro.: 1941 Disc.: 1942 Lens: 50mm f/4.5 Argus. Shutter: Between-the-lens, 1/25-1/150, B, T.
Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page this section.

Special Features: Built-in photoelectric type expo-sure meter. Other features same as Argus A3. Last List Price: \$35.50.

Used Selling Price: \$12-\$18. Serial Numbers: 100,000 to 140,980 (with Argus A3). Spec. Ident. Points: 1. Built-in photoelectric meter.

ARGUS 21

Intro.: 1947 Disc.: 1952 Lens: 50mm f/3.5 Cintar. Shutter: Behind-lens. 1/10-1/200, B.

Flash Sync: MF (all speeds). Special Features: Double exposure prevention; gun-sight type viewfinder; full focusing mount; body shutter release; accessory shoe; removable lens, for use on enlarger.

Last List Price: \$59.50. Used Selling Price: \$20-\$30.

Serial Numbers: 9,218 to 64.785.



Spec. Ident. Points: 1. No built-in rangefinder; 2. Removable f/3.5 instead of fixed f/2.8 lens as in C4.

ARGUS C4



Intro.: 1951 Disc.: 1959 Lens: 50mm f/2.8 Cintar. Shutter: Behind-lens, 1/10-1/300, B (1958 version has 1/8-1/300).

Flash Sync: Early models same as Model 21. After June 1954 (serial numbers above 321,000) changed to F to 1/100; MX all speeds. Special Features: Coupled rangefinder; all-metal body; double exposure preven-tion; body shutter release; single eyepiece for view-and rangefinder; colorcoded exposure and distance settings (in latest model only). 1958 version has rapid film wind, rewind. Note: The Model C4 can be adapted for interchanging lenses; acc. lenses available. Last List Price: \$84.95. Used Selling Price: \$25-

Serial Numbers: 230,000 to 530,400, 1608100001 to 1609100000.

Spec. Ident. Points: 1. Built-in rangefinder; 2. f/2.8 lens.

ARGUS A-FOUR

Intro.: 1953 Disc.: 1956 Lens: 44mm, f/3.5 Cintar. Shutter: Between-the-lens, 1/25-1/200, B. Flash Sync: M at 1/25, F to 1/100, X at all speeds. Special Features: Double exposure prevention; full focusing mount; built-in depth-of-field scale; colorcoded exposure, distance settings (last version only).



Last List Price: \$32.50. ed Selling Price: \$12-

Serial Numbers: None. Bears date of manufacture. Spec. Ident. Points: 1. "Argus a-four" engraved on front of camera body.

ARGUS C-TWENTY



Intro.: 1957 Disc.: 1959 Lens: 44mm f/3.5 Cintar. Shutter: Between-the-lens, Shutter: Between-the-lens, 1/25-1/200, B. Flash Sync: M at 1/25, F to 1/100, X at all speeds. Special Features: Coupled rangefinder; rapid film advance lever; double exposure prevention; body shutter release; color-coded exposure, distance settings. Last List Price: \$43.50. Used Selling Price: \$17-

Serial Numbers: 20000000 to 20003345 and 1401833-452 to 1409200000

Spec. Ident. Points: 1.
"Argus C-twenty" engraved
on front of camera body; 2.
Coupled rangefinder; 3. Rapid film advance lever; 4. Two-tone brown plastic.

ARGUS V100



Note: This camera was made in Germany.
Intro.: 1958 Disc.: 1959
Lens: 48mm f/2 Cintagon II or 52mm f/2.8 Cintar II. Shutter: Synchro-Compur EVS, 1-1/500, B, ST. Flash Sync: MX. Special Features: Exposure

Value System (coupled lens and shutter-speed scales); coupled rangefinder com-bined with viewfinder; builtin exposure meter; single-stroke rapid film advance lever; double exposure prevention with provision for multiple exposure; windowtype exposure counter; rapid film rewind. Last List Price: With f/2

Last List Price: With f/2 Cintagon II, \$119.95; with f/2.8 Cintar II, \$99.95. Used Selling Price: With f/2 lens, \$47.\$60. Spec. Ident. Points: 1. "V-100" engraved on camera front; 2. Built-in meter; 3. Synchro-Compur shutter.

ASAHI

Manufacturer: Asahi Optical Manufacturer: Asahi Optical Co. Ltd., Tokyo, Japan. Importer: Asahiflex IIa was imported by several firms; Asahi-Pentax S and K were formerly imported by Osawa & Co. (U.S.A.) Inc., 521 Fifth Ave., New York 17, N. Y. Current models of Pentax cameras now im-17, N. Y. Current models of Pentax cameras now im-ported by Minneapolis-Honeywell Regulator Co., Heiland Div., 5200 E. Evans Ave., Denver 22, Colo. Film Size: All models listed take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films. Lens: All models listed have thread mount for interchangeability of lenses.
Standard lenses for Asahi-flex and Asahi-Pentax S
have preset diaphragm; lenses for Asahi-Pentax K have semi-automatic. Shutter: All models listed have rubberized cloth focalplane shutter. Note: All models listed generally come in satin chrome finish; a few of each model

ASAHIFLEX IIa

were made in all-black.



Intro.: 1955 Disc.: 1957 Shutter: ½-1/500, B, T. Flash Sync: FP; X at 1/50. Special Features: Waistlevel reflex focusing; springoperated instant-return mirror; built-in eye-level optical viewfinder.

Last List Price: With Takumar preset: 50mm f/3.5, \$99.50; 58mm f/2.4, \$119.50.

Used Selling Price: With f/3.5 Takumar, \$39-\$50. Spec. Ident. Points: 1. Waist-level finder; 2. Eye-level optical viewfinder; 3. Shutter speeds 1/2-1/500.

ASAHI-PENTAX S

Intro.: 1957 Disc.: 1959 Shutter: 1-1/500, B, T.

Flash Sync: FP; X at 1/40. Special Features: Eye-level prism reflex focusing; spring-operated instant-re-turn mirror; single-stroke film advance-shutter cocking lever; folding film rewind crank; push-button controls advance, rewind and multiple exposure op-eration. Asahiflex lenses can be used with the Pentax, with accessory adapter.



1/2.2 Asahi-Takumar preset, \$195. Last List Price: With 58mm Used Selling Price: With f/2.2 lens, \$80-\$100. Spec. Ident. Points: 1. Eyelevel prism reflex focusing; 2. Shutter speeds 1-1/500.

ASAHI-PENTAX K



Intro.: 1958 Disc.: 1959 Shutter: 1-1/1000, B, T. Flash Sync: FP; X at 1/40. Special Features: Internal coupling for use with semiautomatic diaphragm lenses; central focusing grid provides magnified image for critical focusing. Other features as Asahi-Pentax S. Last List Price: With 55mm f/1.8 Auto-Takumar, \$249.50. Used Selling Price: With f/1.8 lens, \$110-\$140.
Spec. Ident. Points: 1. "K"

engraved on top of camera; 2. Shutter speeds 1-1/1000; 3. Internal coupling for use with semi-automatic lenses.

CANON

Manufacturer: Canon Cambatributor: Scopus, Inc., 404 Park Ave. S., New York 16, N. Y. The listing below covers only those models brought in by the importers. Earlier models brought in through other channels may

through other channels may still be in circulation. Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films. They also accept special

FILC

cassettes for bulk loading. Lens: All models described below incorporate threaded lens mount (similar to Leica mount) for interchangeability of lenses. Standard lenses on older models were factory coated 50mm f/3.5, f/2 or f/1.9 Serenar. Standard lenses on current models are factory coated 50mm f/3.5, f/1.8, f/1.5 or f/1.2 Canon. Accessory lenses are available in focal lengths 28 to 1000mm.

Flash Sync: Either Type 1 (X sync) or 2 (with FP bulbs) can be added to any non-sync Canon. See last page this section for details. Shutter: All models have cloth focal-plane shutter.

CANON II-B



Intro.: 1948 Disc.: 1950 Shutter: 1-1/500, B. Flash Sync: None. See note

Special Features: Coupled coincidence type range-finder; single eyepiece for range-viewfinder, with three degrees of magnification; film transport coupled to shutter winding; automatic exposure counter; body shutter release; accessory shoe; built-in depth-of-field scale on lenses.

Last List Price: Not available.

Used Selling Price: With f/1.9 Serenar, \$70-\$90.
Spec. Ident. Points: 1. Top shutter speed of 1/500 sec.

CANON III

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e

n

y

Note: This model is the same as Model II-B, but has top speed of 1/1000 B, T. Intro.: 1950 Disc.: 1952 Last List Price: Not available.

Used Selling Price: With f/1.8 Serenar, \$89-\$105. Spec. Ident. Points: 1. Top shutter speed of 1/1000 instead of 1/500 in Model II-B; 2. No built-in sync.

CANON IV



Note: Same as Model II except for flash sync. Intro.: 1950 Disc. 1952 Flash Sync: For FP bulbs at 1/100 and faster. Also for Class M bulbs with special flashgun and timing unit. Last List Price: Not availa-

Used Selling Price: With f/1.8 Serenar, \$95-\$110. Spec. Ident. Points: 1. Rail on side of camera for ataching flash unit; 2. Film knob locks film indicator.

CANON III-A



Note: This model is similar to Model IV except for flash sync. A film speed indicator is built into the film winding knob. Standard lens is 50mm f/3.5 Serenar, or 50mm f/1.8 Serenar (in rigid mount, click-stops). Intro.: 1952 Disc.: 1953 Flash Sync: None. See note, beginning of Canon section. Last List Price: Not available.

Used Selling Price: With f/1.8 Serenar, \$98-\$115. Spec. Ident. Points: 1. Film speed indicator; 2. No built-in sync connection.

CANON IV-S



Note: This model is the same as Model IV, but has a film speed indicator built into the film winding knob. Standard lens is 50mm f/3.5 Serenar, or 50mm f/1.8 Serenar (in rigid mount with clickstops). Intro.: 1952 Disc.: 1953 Flash Sync: Same as Model IV. Does not have X sync as in later Model IV-S2. Last List Price: Not available.

ble.
Used Selling Price: With f/1.8 Canon, \$100-\$120.
Spec. Ident. Points: 1. Differentiated from Canon IV by having built-in film type indicator; 2. No lock on slow speed dial.

CANON IV-52



Note: This model is the same as Model IV-S except for flash sync and lock for the slow speed dial. Intro.: 1952 Disc.: 1956 Flash Sync: For FP type

bulbs at 1/100 and faster. Also M bulbs with special Canon flashgun and timing unit. X sync at slow speeds. Last List Price: With 50mm f/1.8 Canon, \$284; with 50mm f/1.5 Canon, \$327. Used Selling Price: With f/1.8 Canon, \$115-\$135. Spec. Ident. Points: 1. Lock on slow speed dial.

CANON II-D

Note: This model is similar to model III-A, but has top shutter speed of only 1/500 sec. instead of 1/1000. Intro.: 1952 Disc.: 1956 Flash Sync: None. See note, beginning of Canon Section. Last List Price: With 50mm lens: f/3.5 Canon, \$166; f/1.8 Canon, \$237; Used Selling Price: With f/1.8 Canon, \$277. Used Selling Price: With f/1.8 Canon, \$92-\$110. Spec. Ident. Points: 1. Top speed of 1/500 sec.; 2. Built-in film speed indicator.

CANON II-F

to Model IV-S2 except for flash sync and top shutter speed of only 1/500 instead of 1/1000. Intro.: 1952 Disc.: 1955 Flash Sync: For FP bulbs at 1/100 and faster shutter speeds. No X sync. Last List Price: Not available. Used Selling Price: With f/1.8 Serenar, \$90-\$100. Spec. Ident. Points: 1. Top shutter speed of 1/500 sec.

Note: This model is similar

CANON II-S

Note: This model is the same as Model IV-S2 in both quality and function except that it has shutter speed up to 1/500 sec. Intro.: 1954 Disc.: 1956 Flash Sync: Same as Model IV-S2.
Last List Price: With 50mm f/1.8 Canon, \$264.
Used Selling Price: With f/1.8 Canon, \$105-\$120.
Spec. Ident. Points: 1. Top speed of 1/500; 2. Sync for high and slow speeds; 3. Additional X type sync; 4. Film speed indicator.

CANON V

Intro.: 1956 Disc.: 1958
Shutter: 1-1/1000, B, T, ST.
Flash Sync: For FP type
bulbs at all speeds; M type
bulbs, 1/125 to 1 sec.; F
type bulbs, 1/30 to 1 sec.; F
type bulbs, 1/30 to 1 sec.; S
special Features: Coupled
coincidence type rangefinder with single eyepiece
for range-viewfinder; viewfinder adjustments for
35mm and 50mm lenses,
as well as critical magnification; accessory shoe, synchronized with rangefinder,
provides automatic parallax
correction for all accessory

viewfinders; fixed take-up spool; hinged back; rapid film advance trigger, as well as manual film winding knob with built-in film type indicator; double exposure prevention; shutter release guard also acts as setting for intentional double exposures and film advance-rewind.



Last List Price: With 35mm f/1.8 Canon, \$358; with 50mm f/1.8 Canon, \$323; with 50mm f/1.2 Canon, \$448.

Used Selling Price: With f/1.8 Canon, \$125-\$148. Spec. Ident. Points: 1. Rapid film advance trigger; 2. Self timer; 3. Hinged back; 4. No folding rewind.

CANON Vt DELUXE



Note: This model is similar to Model V, but has folding rewind crank.
Intro.: 1957 Disc.: 1958

Intro.: 1957 Disc.: 1958 Last List Price: With Canon. 50mm lens; f/2.8, \$259; f/1.8, \$299.50; f/1.5, \$329; f/1.2, \$399.50.

f/1.2, \$399.50.
Used Selling Price: With
f/1.8 Canon, \$155-\$180.
Spec. Ident. Points: 1. Folding rewind crank; 2. Rapid
film advance trigger in base,
as in Model V.

CANON L-1



Note: This model is similar to Model Vt Deluxe, except for the following differences: Rapid film advance lever located on top of camera, replacing film advance knob and base plate trigger; no self timer; lock for hinged back on base plate. Intro.: 1957 Disc.: 1958

Last List Price: With Canon Last List Price: With Canon Fomm lens; f/2.8, \$229; f/1.8, \$269.50; f/1.5, \$299; f/1.2, \$369.50. Used Selling Price: With f/1.8 Canon, \$135-\$150. Spec. Ident. Points: 1. Rapid film advance lever located on top of camera; 2. Lock for hinged back on base plate; 3. No ST.

CIRO 35

Manufacturer: Graflex, Inc. 3750 Monroe Ave., Roches-

3/50 Monroe Ave., Rochester, N. Y.
Note: Originally manufactured by Ciro Cameras, Inc.
Film Size: All models take
up *0 36 double-frame
(1 x 1½-in.) pictures using
standard cartridges.

CIRO 35, MODEL S



Intro.: 1949 Disc.: 1954 Early version has Lens: 50mm f/3.5 Wollensak; has 50mm version f/3.5 Graflex Graftar. Shutter: Early version has Alphax, 1/10-1/200, B, T; later version has Century, with same speeds. Flash Sync: F at all speeds,

M up to 1/25. Special Features: Splitimage type coupled rangefinder; accessory body shutter release. accessory shoe;

Last List Price: \$49.95. Used Selling Price: \$19-\$28. Spec. Ident. Points: 1. f/3.5 lens; 2. Early version has all-black finish; after 1952 has satin chrome.

CIRO 35, MODEL R

Note: This model is similar to Ciro 35, Model S, but has 50mm f/4.5 Wollensak lens in Alphax shutter, 1/25-1/150, B, T. Intro.: 1949 Disc.: 1953 Flash Sync: As Model S. ast List Price: \$44.15 Used Selling Price: \$17-\$24. Spec. Ident. Points: 1. All-black finish; 2. f/4.5 lens.

CIRO 35, MODEL T

Note: This model is similar to Ciro 35, Model S, but has 50mm f/2.8 Wollensak lens in Rapax shutter, 1/2-1/400, Intro.: 1951 Disc.: 1953 Flash Sync: As Model S. Last List Price: \$89.50. Used Selling Price: \$30-\$39. Spec. Ident. Points: 1. f/2.8

CONTAFLEX

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y. Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films. They also accept Contax cassettes.

CONTAFLEX TWIN-LENS REFLEX



Intro.: 1935 Lens: Interchangeable, by Intro.: 1935 Disc.: 1940 means of bayonet mount. Standard le Standard lenses were 50mm f/2 or f/1.5 Sonnar, or 50mm f/2.8 Tessar. Focal lengths from 35 to 135mm were available. Viewing lens was 80mm f/2.8. Shutter: Metal focal-plane,

1/2-1/1000, B, ST. Flash Sync: None. Type 1 (X sync) or 2 (with FP bulbs) can be added. See

last page this section.

Special Features: Built-in photo-electric exposure meter; built-in magnifier for ground-glass image; Albada sportsfinder; coupled film transport and shutter cocking; built-in depth-of-field scale; auto frame counter. Last List Price: With f/2 Last List Price: With 1/2 Sonnar, \$309; with f/1.5 Sonnar, \$399; with f/2.8 Tessar, \$267. Used Selling Price: With f/2 Sonnar, \$70-\$85. Spec. Ident. Points: 1. Only

Zeiss 35mm twin-lens reflex.

CONTAFLEX I

Note: The post-war Contaflex is of entirely different design from the pre-war. The post-war camera is an eye-level focusing singlelens reflex.

Intro.: 1953 Intro.: 1953 Disc.: 1958 Lens: 45mm f/2.8 Tessar incorporating automatic diaphragm.

diaphragm.

Shutter: Until 1954, came with Synchro-Compur, with speeds of 1, ½, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, B; latest version comes with Synchro-Comcomes with Synchro-tompur MXV, with speeds of 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, B, ST. Flash Sync: MX. Special Features: Eye-level

roof prism reflex focusing in combination with splitimage rangefinder; film

transport coupled to shutter winding, automatic diaphragm, exposure counter, phragm, exposure counter, reflex mirror and film-pro-tecting light trap; built-in depth-of-field scale; film type indicator; setting for optional fixed-focus use; body shutter release; removable back. Last List Price: \$153.



Used Selling Price: \$48-Spec. Ident. Points: 1. No built-in exposure meter.

CONTAFLEX II



Note: This camera is the same as Contaflex I, but has a built-in photoelectric exposure meter. Intro.: 1954 Disc.: 1958 Flash Sync: MX. Last List Price: \$176. Used Selling Price: \$48-

Spec. Ident. Points: 1. Builtin exposure meter.

CONTAFLEX III



Note: This camera is similar to Contaflex I, except: Front component of stand-ard 50mm f/2.8 Tessar lens is interchangeable with accessory Pro-Tessar 35mm f/4 wide-angle and 85mm f/4 telephoto lens com-ponents. Shutter is Syn-chro-Compur, 1-1/500, B, ST, and incorporates crosscoupled LVS.

Intro.: 1957 Disc.: 1959 Last List Price: \$176. Used Selling Price: \$48-Disc.: 1959 \$65.

Spec. Ident. Points: 1. LVS shutter; 2. Interchangeable front lens component; 3. No built-in exposure meter.

CONTAFLEX IV

Note: This camera is similar to Contaflex III, but has

built-in exposure meter with LVS settings. Intro.: 1957 Disc.: 1959 Last List Price: \$199. Used Selling Price: \$85-\$105.

Spec. Ident. Points: 1. Builtin exposure meter; 2. LVS shutter; 3. Interchangeable lens component.

CONTAFLEX RAPID



Intro.: 1959 Disc.: 1961 Lens: 50mm f/2.8 Tessar with automatic diaphragm. Front component interchangeable with Pro-Tessar 35mm f/4 and 85mm f/4 components.

Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX. Special Features: Rapid film

advance lever; film rewind crank; accessory shoe. Others same as Contafiex I. Last List Price: \$169. Used Selling Price: \$79-

Ident. Points: 1. Rapid film advance lever; 2. Accessory shoe; 3. No exposure meter.

CONTAX

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures on standard cartridge films. They also accept bulk load cassettes and daylight loading spools.

Lens: All models incorporate bayonet lens mounts for interchangeability of lenses. Standard lens is 50mm f/3.5 Tessar or 50mm f/2 or f/1.5 Sonnar. Focal lengths from 21 to 500mm are available.

Shutter: All models have metal focal-plane shutter.
Flash Sync: Either Type 1
(X sync) or 2 (with FP bulbs) can be added to any non-sync Contax. See last page this section for details.

CONTAX 1

Intro.: 1932 Shutter: 1/25-1/1000, B. Note: Version introduced in 1934 had speeds to $\frac{1}{2}$ sec. Flash Sync: None. See note above.

Special Features: Coupled long-base rangefinder; terchangeable lenses; builtin knurled wheel for focusSFHMAS

ing 50mm lenses from top of camera; detachable back; accepts plate back and full range of accessories; coupled film transport and shutter cocking (double and blank exposure

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prevention).
Last List Price: With 50mm
f/3.5 Tessar, \$135; with
50mm f/2 Sonnar, \$181.
Used Selling Price: With
f/2 Sonnar, \$49.\$70.



Spec. Ident. Points: 1. Made only in black enamel finish with nickel trim; 2. Only Contax model with shutter setting-film winding knob located on front of camera; 3. Only Contax model with separate eyepieces for viewand rangefinder; 4. Fastest shutter speed is 1/1000.

CONTAX II



Intro.: 1936 Disc.: 1940 Shutter: ½-1/1250, B, ST. Flash Sync: None. See note, beginning Contax section. Special Features: Combined eyepiece for view- and rangefinder; other features same as Model 1.

Last List Price: With 50mm f/3.5 Tessar, \$168; with f/2 Sonnar, \$210.

Used Selling Price: With f/2 Sonnar, \$65-\$90.

Spec. Ident. Points: 1. Made

Spec. Ident. Points: 1. Made only in chrome finish; 2. Combined eyepiece for view- and rangefinder; 3. Slow shutter speeds down to only ½ sec. instead of 1 sec. as in later Model IIa.

CONTAX IIa



Intro.: 1950 Disc.: 1961 Shutter: 1-1/1250, B, ST. Flash Sync: Early model has screw-in connection for M sync. Later model has PC connection for full MX. Special Features: Film speed reminder dial combined with rewind knob. Others same as Contax II. Last List Price: With 50mm f/3.5 Tessar, \$197; with 50mm f/1.5 Sonnar, \$268. Used Selling Price: With f/2 Sonnar, \$115-\$140. Spec. Ident. Points: 1. Built-fig.

f/2 Sonnar, \$115-\$140.
Spec. Ident. Points: 1. Builtin flash sync; 2. Film speed
reminder dial; 3. Early
model has all shutter-speed
markings in black; latest
model has black up to
1/25, yellow 1/50, red for
1/100 to 1/1250.

CONTAX III



Intro.: 1936 Disc.: 1940 Shutter: ½-1/1250, B, ST. Flash Sync: None. See note, beginning Contax section. Special Features: Built-in photoelectric exposure meter calibrated in DIN or American Scheiner scales. Other features same as Model II.

Last List Price: With 50mm

f/3.5 Tessar, \$213; with f/2 Sonnar, \$255.
Used Selling Price: with f/2 Sonnar, \$80-\$105.
Spec. Ident. Points: 1. Builting exposure meter cali-

in exposure meter calibrated in DIN or American Scheiner scales.

CONTAX IIIa



Note: This camera is similar to Contax IIa, but has built-in exposure meter (calibrated in ASA exposure indexes).

Intro.: 1950 Disc.: 1961
Last List Price: With 50mm

f/3.5 Tessar, \$217; with 50mm f/1.5 Sonnar, \$288. Used Selling Price: With f/2 Sonnar, \$125-\$150. Spec. Ident. Points: 1. Built-in exposure meter, calibrated in ASA exposure indexes; 2. Built-in flash

CONTESSA

sync; 3. Speeds to 1 sec.

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y. Film Size: Takes up to 36 double-frame (1 x 1½-in.)

pictures using standard cartridge films.

CONTESSA 35



Intro.: 1950 Disc.: 1955 Lens: 45mm f/2.8 Tessar. Shutter: Early version has Compur-Rapid, 1-1/500, B; 1953 version has Synchro-

Flash Sync: Earliest version has only X sync; later ones have MX.

Special Features: Coupled coincidence type range-finder; single eyepiece for range-viewfinder; built-in photoelectric exposure meter; film type indicator; double and blank exposure prevention; built-in depthof-field scale; automatic exposure counter; accessory shoe; setting for optional fixed-focus use.

Last List Price: With Synchro-Compur shutter, \$142. Used Selling Price: \$45-\$60.

Spec. Ident. Points: 1. Combined range-viewfinder; 2. Rangefinder coupled to lens.

CONTINA AND IKONTA 35

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y. Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures on standard cartridge films.

IKONTA 35

Intro.: 1948 Disc.: 1952 Lens: From 1948 to 1950, came only with 45mm f/3.5 Novar lens; from 1950 to 1952, came with 45mm f/3.5 Novar, 45mm f/2.8 Xenar or 45mm f/2.8 Tessar.

Shutter: From 1948 to 1950, came only with Klio, 1-1/250, B, ST; from 1950 to 1952, came with Prontor S (with Novar lens), 1-1/300, B, ST; or CompurRapid (with Xenar or Tessar lens), 1-1/500, B.

lens), 1-1/500, B.
Flash Sync: None in earliest version. Later had X.
Special Features: Double and blank exposure prevention; optical type view-finder; setting for optional

fixed-focus use; built-in depth-of-field scale; automatic exposure counter; film type indicator; accessory shoe (in all models except 1948-1950 version). Last List Price: Not available.

Used Selling Price: With f/2.8 Tessar and Compur-Rapid \$29.\$40

Rapid, \$29-\$40.

Spec. Ident. Points: 1. From 1948 to 1950, came only with Klio shutter; 2. Prontor S or Compur-Rapid shutter instead of Prontor SV, SVS or Synchro-Compur as in later Contina models.

CONTINA 1 (1952)



Note: This model is the same as Ikonta 35, but came with 45mm f/3.5 Novar in Prontor SV or SVS shutter, 1-1/300, B, ST, or 45mm f/2.8 Tessar in Synchro-Compur, 1-1/500,

Intro.: 1952 Disc.: 1955 Flash Sync: MX. Special Features: Same as

Ikonta 35.
Last List Price: With Tessar lens, \$60.
Used Selling Price: With

Used Selling Price: With f/2.8 Tessar, \$20-\$29.
Spec. Ident. Points: 1.
Prontor SV, SVS or Synchro-Compur shutter instead of Prontor S or Compur-Rapid as in Ikonta 35.

CONTINA II (1952)



Note: This model is basically the same as early model of Contina I, but has a built-in coincidence type rangefinder which is not coupled to the lens. It comes with the same lens shutter combinations as early model of Contina I. Intro.: 1952 Disc.: 1955 Last List Price: With Novar lens in Prontor SVS shutter, \$49; with Tessar lens in Synchro-Compur, \$63. Used Selling Price: With f/3.5 Novar, \$20-\$29. Spec. Ident. Points: 1. Built-in, uncoupled rangefinder.

CONTINA I (1955)

Intro.: 1955 Disc.: 1958 ens: 45mm f/3.5 Novar or 45mm f/2.8 Novicar. Prontor SVS, 1-Shutter: Pron 1/300, B, ST.

Flash Sync: MX.

Special Features: Rapid film advance lever; body shut-ter release; coupled film transport and shutter cock-



ing; optical type viewfinder; setting for optional fixed-focus use; built-in depthof-field scale; automatic exposure counter; film type indicator; accessory shoe. Last List Price: With f/3.5 Novar, \$39; with f/2.8 Novicar, \$49. Novicar, \$49.
Used Selling Price: With
f/3.5 Novar, \$18-\$25.
Spec. Ident. Points: 1. Rigid
lens assembly instead of
bellows as in Ikonta 35 and
early model of Contina I;
2. No built-in exposure

CONTINA II (1955)



Note: This model is similar to 1955 model of Contina I, but has a built-in photoelectric exposure meter and comes with either 45mm f/3.5 Novar or 45mm f/2.8 Novicar lens in Prontor SVS shutter, 1-1/300, B, ST. Intro.: 1955 Disc.: 1958 Last List Price: With Novar \$59; with Novicar, \$69

Used Selling Price: With f/2.8 Novicar, \$32-\$39.
Spec. Ident. Points: 1. Builtin exposure meter.

CONTINA III (1957)

Note: This camera is similar to 1955 model of Contina II, but has 45mm f/2.8 Pantar lens whose front component is interchangeable with accessory Pantar 30mm f/4 wide-angle and 75mm f/4 telephoto lens components. Intro.: 1957 Disc.: 1958 Last List Price: \$79.

Used Selling Price: \$40-\$50



Spec. Ident. Points: 1. Interchangeable front lens

EXAKTA

Manufacturer: Ihagee Kam-erawerk A. G., Dresden, Germany.

Importer: Exakta Camera Co., 705 Bronx River Rd., Bronxvile 8, N. Y.

Note: Previously known as Kine Exakta.

Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures on standard 35mm cartridges.

Lens: All models incorpo rate bayonet lens mounts for interchangeability of lenses. Earliest Exakta-mount lenses have nonpreset diaphragms. Current lenses have preset, semiautomatic or automatic diaphragms, in a large range

of focal lengths. Shutter: All models have focal-plane shutter, 12-1/1000, B, T, ST (works with speeds from 6 to 1-1/1000 sec.).

EXAKTA I



Intro.: 1937 Disc.: 1946 Flash Sync: For FP bulbs at all speeds (if properly adjusted). Also, M up to 1/25. Type 1 (X sync) can be added. See last page this section.

Special Features: Film transport and shutter winding coupled; 2X magnified ground-glass image; built-in film cutting knife; film transport and shutter winding by lever; shutter locked when camera is closed; sportsfinder; built-in magnifier for ground-glass image. Last List Price: Not available.

Used Selling Price: With f/2.8 Tessar, \$48-\$63. Serial Numbers: To approximately 648,000. Spec. Ident. Points: 1. Per-

manently fixed reflex view-finder; 2. Removable back; 3. Only one set of flash contacts on front of camera; 4. Most of the Model I cam-eras are marked "Exacta" instead of "Exakta" as on later models.

EXAKTA II



Intro.: 1949 Disc.: 1950 Flash Sync: Same as Exakta

Special Features: Protective cover for magnifier. Other features same as Exakta I. Last List Price: Not available.

Used Selling Price: With f/2.8 Tessar, \$62-\$80.

Serial Numbers: Approximately 648,000 to 655,000. Spec. Ident. Points: 1. Permanently fixed waist-level finder; 2. Removable back; 3. Only one set of flash contacts on front of camera; 4. The first few Model II cameras are marked "Exacta." Most of the Model II came eras, and all subsequent models, are marked "Exakta."

EXAKTA V

Intro.: 1951 Disc.: 1952 Flash Sync: Two sets of flash contacts. One marked M or V is for FP bulbs at 1/100 and faster, M type 1/25 and slower. Other set marked X or E gives X sync up to 1/50.

Special Features: Removable reflex finder hood (can be replaced with prismatic eye-level focusing finder). Other features same as Exakta II.

Last List Price: Not avail-

Used Selling Price: With f/2 Xenon, \$88-\$115.
Serial Numbers: Approximately 665,000 to 695,000.



Spec. Ident. Points: 1. Differentiated from Exakta I and II by having two sets of flash contacts; 2. Further

differentiated by pentaprism release lever on front of camera; 3. Differentiated from Exakta VX by not hav-ing film transport warning signal or film speed indi-cator built-in.

EXAKTA VX

Intro.: 1952 Disc.: 1954 Flash Sync: Same as Exakta

Special Features: Accepts take-up cartridge; film transport warning signal; improved rewinding knob; hinged removable back; camera body and film aper-ture one piece; improved latch on camera back release; built-in film speed indicator. Other features same as Exakta V.

Last List Price: With waistlevel finder; with 50mm f/2.8 Tessar, \$259.50; with 58mm f/2 Biotar, \$335. Used Selling Price: With f/2 preset Biotar, \$140-\$170.

Serial Numbers: From approximately 695,000.



Spec. Ident. Points: 1. Film counter which counts exposures after they have been made; 2. Film transport warning signal; 3. Film speed indicator.

EXAKTA AUTOMATIC VX



Note: This model is practically identical to Exakta VX 1952 except for a few improvements (see "special features").

Intro.: 1954 Disc.: 1957 Special Features: Gear-set exposure counter, hinged safety cover which fits around shutter release; improved rewind mechanism, improved shutter mecha-nism (exposures can be made with waist-level finder in folded position). Other features same as Exakta features same as

Last List Price: With pentaprism eye-level focusing finder: with 50mm f/2.8 Westanar, \$296.50; with 50mm f/1.9 Xenon, \$398.-70; with 50mm f/2 Westagon, \$336.50; with f/2 Biotar, \$392; with f/2.8 Tessar, \$326.50; with f/1.9 Auto-Quinon, \$398.70. Used Selling Price: With f/2.8 Westanar, \$130-\$150.

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Spec. Ident. Points: 1. Gear for setting exposure counter.

FOTON

Manufacturer: Bell & Howell Co., 7100 McCormick Rd., Chicago 45, III.
Film Size: Takes up to 36 double-frame (1 x 1½-in.) pictures using standard cartridges.

FOTON 155A



Intro.: 1948 Disc.: 1950 Lens: Interchangeable. Standard lens is 2-in. T2.2 (f/2) Cooke Amotal. Accessory lenses are 4-in. T2.8 (f/2.5) Cooke Panchrotal and 8½-in. or 12½-in. T6.3 (f/5.6) TTH Telekinic. Shutter: Metal 4-leaf focalplane, 1-1/1000, B.

Flash Sync: FP.
Special Features: Coupled coincidence type range-finder operated by knurled ring located on front of camera body; built-in spring motor transports film, cocks shutter automatically for sequences of 10 to 15 frames per winding; optional burst sequences of 4 to 6 frames per second; shutter release button with safety lock; accessory clip; built-in film speed indica-

Last List Price: With 2-in. T2.2 Cooke Amotal, \$498. Used Selling Price: With T2.2 Amotal, \$175-\$210. Serial Numbers: 552000 to 721000.

Spec. Ident. Points: 1. "Bell & Howell FOTON" engraved on front of camera; 2. Rangefinder focusing wheel; 3. Shutter-speed dial on front of camera.

KODAK EKTRA

Manufacturer: Eastman Kodak Co., Rochester, N. Y. Film Size: Takes up to 36 double-frame (1 x $1\frac{1}{2}$ -in.) pictures using standard cartridge films.

KODAK EKTRA



Intro.: 1940 Disc.: 1948 Lens: Interchangeable. Standard lens is 50 mm f/1.9, or f/3.5 Ektar. Accessory lenses: 35mm f/3.3, 90mm f/3.5, 135mm f/3.8 and 153mm f/4.5 Kodak Ektars.

Shutter: Focal-plane, 1-1/1000, B, ST. Flash Sync: None. Not advisable to add.

Special Features: Interchangeable film-magazine backs; coupled split-image type rangefinder adjustable for user's vision; parallax compensated viewfinder adjusts for field of view of camera's accessory lenses; rapid film rewind; safety slide automatically covers film when back is unlocked; double exposure prevention; accessory shoe.

tion; accessory shoe. Last List Price: With 50mm Kodak Ektar: f/1.9, \$465; f/3.5, \$380. Used Selling Price: With f/1.9 Ektar, \$135-\$165. Spec. Ident. Points: 1. "Kodak Ektra" engraved on camera body.

AND RETINETTE

Manufacturer: Kodak A. G., Stuttgart, Germany. Importer: Eastman Kodak Co., Rochester, N. Y. Film Size: A!! models take up to 36 double-frame (1 x 1½-in.) pictures on standard cartridge films. Lens: Lenses have 3, 4 or 6

Lens: Lenses have 3, 4 or 6 elements, depending on camera model. All models except Retina IIc, IIIc and current IIIC have fixed (unremovable) lenses; these have front component interchangeable with accessory wide-angle and telephoto components.

Shutter: All models have be-

tween-the-lens shutters.
Flash Sync: Type 1 (X sync)
can be added to any nonsync Retina. See last page
this section for details.

Note: The following listing covers only models imported by Eastman Kodak. All cameras imported after 1948 have the letters "EK" preceding the serial number.

KODAK RETINA (1934)

Intro.: 1934 Disc.: 1937 Lens: 50mm f/3.5 Schneider Xenar.

Shutter: Compur, 1-1/300, B, T.

Flash Sync: None. See note above.

Special Features: Self-erecting bed; finger and plunger shutter releases; lever operated focusing mount; duplicate focus and diaphragm scales for horizontal and vertical pictures; optical eye-level viewfinder; built-in depth-of-field scale; automatic exposure counter; film lock release; hinged back; tripod socket.

Last List Price: \$52.50. Used Selling Price: \$14-

Spec. Ident. Points: 1. Top shutter speed of only 1/300 sec. instead of 1/500 as in later models; 2. Made only in black finish with nickel trim.

KODAK RETINA (1935)



der Xenar.
Shutter: Compur-Rapid, 1-1/500, B, T.
Flash Sync: None. See note, beginning of Retina section.
Special Features: Same as 1934 model except shutter.
Last List Price: \$57.50.
Used Selling Price: \$17-\$26.
Spec. Ident. Points: 1. Top shutter speed of 1/500 sec. instead of 1/300 as in 1934

Lens: 50mm f/3.5 Schnei-

Disc.: 1937

Intro.: 1935

Spec. Ident. Points: 1. Top shutter speed of 1/500 sec. instead of 1/300 as in 1934 model; 2. Film advance release on top of camera; 3. Made only in black finish with nickel trim.

KODAK RETINA (1936)

Intro.: 1936 Disc.: 1937 Lens: 50mm f/3.5 Schneider Xenar. Shutter: Compur-Rapid, 1-

1/500, B, T.
Flash Sync: None. See note, beginning of Retina section.
Special Features: Accessory

Special Features: Accessory shoe. Other features same as 1935 model. Last List Price: \$57.50. Used Selling Price: \$17-\$27.

Last List Price: \$57.50.
Used Selling Price: \$17-\$27.
Spec. Ident. Points: 1. Film advance release on back of camera instead of on top as in earlier models; 2. Acces-

sory shoe; 3. Made only in black finish with nickel trim.

KODAK RETINA I (1937)



Intro.: 1937 Disc.: 1938 Lens: 50mm f/3.5 Kodak Ektar.

Shutter: Compur-Rapid, 1-1/500, B, T.

1/500, B, I. Flash Sync: None. See note, beginning of Retina section. Special Features: Satin chrome finish. Other features same as Retina, 1936 model, except for lens. Last List Price: \$57.50.

Used Selling Price: \$18-\$29.
Spec. Ident. Points: 1. Differentiated from previous Retina models by having Ektar instead of Xenar lens; 2. Made only with satin chrome finish; 3. Differentiated from later Retina 1, 1948 model, by having both B & T shutter setting.

KODAK RETINA I (1948)

Intro.: 1948 Disc.: 1951 Lens: 50mm f/3.5 Schneider Xenar.

Shutter: Compur-Rapid, 1-1/500, B. Flash Sync: None. See note,

Flash Sync: None. See note, beginning of Retina section. Special Features: Coated lens; body shutter release; double exposure prevention. Other features same as Retina I, 1937, but has no accessory shoe.

Last List Price: \$72.75.

Used Selling Price: \$18-\$28.
Spec. Ident. Points: 1. Differentiated from Retina 1, 1937 model, by having Xenar instead of Ektar lens; 2. No accessory shoe.

KODAK RETINA II (1937)



Intro.: 1937 Disc.: f/2.8 model, 1939; f/2, 1940. Lens: 50mm f/2.8 or f/2 Xenon.

Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: None. See note, beginning of Retina section. Special Features: Coupled coincidence type rangefinder; double exposure pre-

vention; body shutter release; enclosed optical viewfinder; automatic exposure counter; built-in depth-of-field scale; satin chrome finish. Last List Price: With field case: with f/2.8 lens, \$115; with f/2 lens, \$120.
Used Selling Price: With f/2 Xenon, \$33-\$45.
Spec. Ident. Points: 1. First model with coupled range-finder; 2. Separate windows for view- and rangefinder.

KODAK RETINA II (1948)



Intro.: 1948 'Disc.: 1950 Lens: 50mm f/2 Retina-Xenon. Shutter: Compur-Rapid, 1-

1/500, B. Flash Sync: None. See note, beginning of Retina section. Special Features: Combined window for view- and rangefinder; accessory shoe. Other features same as Retina II, 1937 model, but has coated lens.

Last List Price: \$197.75. Used Selling Price: \$35-\$50. Spec. Ident. Points: 1. Combined instead of separate windows for view- and rangefinder; 2. No singlestroke film advance lever; 3. No factory installed sync.

KODAK RETINA IIA



Disc.: 1955 Intro.: 1951 Lens: 50mm f/2 Retina-Xenon.

Shutter: Synchro-Compur, 1-1/500, B.

Flash Sync: MX. Special Features: Singlestroke film advance lever; film speed indicator. Other features same as Retina II. 1948 model.

1948 model.
Last List Price: \$127.50.
Used Selling Price: \$43-\$63.
Spec. Ident. Points: 1. MX
flash sync; 2. No built-in
photoelectric exposure
meter; 3. Film advance lever on top.

KODAK RETINA IIc



Intro.: 1955 Disc.: 1958 Lens: 50mm f/2.8 Retina-Xenon C; front component interchangeable with acc. wide-angle, tele component. Shutter: Syncl 1-1/500, B, ST. Synchro-Compur,

Flash Sync: MX.

Special Features: Shutter incorporates Exposure Value Scale cross-coupled to lens diaphragm; view-finder with projected field frame and parallax correction indicators. Other features same as Retina IIA. Last List Price: \$132.

Used Selling Price: \$45-\$65. Spec. Ident. Points: 1. Differentiated from Retina IIA by having film advance lever on bottom; 2. Interchangeable front lens component; 3. No built-in meter as In Retina IIIc and IIIC.

KODAK RETINA IIIC



Intro.: 1954 Disc.: 1958 50mm f/2 Retina-Xenon C; front component interchangeable with acc. wide-angle, tele component. Shutter: Synchro-Compur,

1-1/500, B, ST. Flash Sync: MX. Special Features: Shutter incorporates Exposure Value Scale cross-coupled to lens diaphragm; built-in photoelectric exposure meter with hinged high-low cover provides EVS readings; viewfinder with proected field frame for 50mm lens; parallax correction indicators. Other features same as Retina IIA.
Last List Price: \$175.

Used Selling Price: \$65-\$85. Spec. Ident. Points: 1. Builtin photoelectric exposure meter; 2. Film advance lever on bottom instead of top of camera as in Retina IIA; 3. Interchangeable front lens component.

KODAK RETINETTE

Intro.: 1952 Disc.: 1954 Lens: 50mm f/4.5 Schneider Reomar.

Shutter: Prontor SV, 1-1/300, B, ST.

Flash Sync: MX. Special Features: Hinged back; double exposure prevention; body shutter re-lease; automatic exposure counter; built-in depth-offield scale; enclosed optical viewfinder; accessory shoe; satin chrome finish.

Last List Price: \$56.25. Used Selling Price: \$17-\$26. Spec. Ident. Points: 1. Schneider Reomar lens.

KODAK RETINA REFLEX

Manufacturer: Kodak A. G., Stuttgart, Germany. Importer: Eastman Kodak Co., Rochester, N. Y. Film Size: Takes up to 36 double-frame (1 x 11/2-in.) pictures using standard cartridge films.

KODAK RETINA REFLEX



Intro.: 1958 Disc.: 1959 50mm f/2 Retina Xenon C: front component interchangeable with acc. wide-angle, tele component. Shutter: Synchro-Compur, 1-1/500, B, ST, incorporating Exposure Value Scale. Flash Sync: MFX. Special Features: Single-

lens reflex pentaprism cusing plus rangefinder centered in ground glass; internal automatic diaphragm coupling; built-in exposure meter; Exposure Value Scale with cross-coupled lens and shutter settings; single-stroke film advance shutter cock lever. Last List Price: \$215.

Used Selling Price: \$100-\$130. Spec. Ident. Points: 1. Single-lens reflex penta-

prism focusing; 2. Built-in, non-coupled meter.

KODAK RETINA REFLEX S

Intro.: 1959 Disc.: 1961 Lens: Completely inter-changeable. Standard lens 50mm t/1.9 or f/2.8 Retina-Xenon. Accessory lenses: 28mm f/4 and 35mm f/2.8 Curtagon, 85mm f/4 Tele Arton, 135mm f/4 Tele Xenar. Shutter: Behind-the-lens Synchro-Compur, 1-1/500, B. ST.

Flash Sync: MFX. Special Features: Coupled exposure meter; automatic depth-of-field indicator. Other features same as Retina Reflex, above Last List Price: With 50mm lens: f/1.9, \$250.50; f/2.8,

\$214. Used Selling Price: With f/1.9 lens, \$130-\$150.



Spec. Ident. Points: 1. Couoled exposure meter; 2. 'Retina Reflex S'' engraved on camera body.

KODAK SIGNET

Manufacturer: Eastman Kodak Co., Rochester, N. Y. Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films.

KODAK SIGNET 35



Intro.: 1951 Disc.: 1958 Lens: 44mm f/3.5 Kodak Fktar.

Shutter: Kodak Synchro 300, 1/25-1/300, B. Flash Sync: M. Special Features: Coupled

rangefinder with single window for range-viewfinder; double exposure preven-tion; film type indicator; exposure guide; built-in depth-of-field scale.

Last List Price: \$75. Used Selling Price: \$28-\$38. Spec. Ident. Points: 1. "Signet 35" engraved on top; 2. Top speed of 1/300; 3. f/3.5 Ektar lens.

KODAK SIGNET 40

Disc.: 1959 Intro.: 1956 Lens: 46mm f/3.5 Ektanon. Shutter: Kodak Synchro 400, 1/5-1/400, B Flash Sync: MFX. Special Features: Thumb

type rapid film advance; rapid film rewind knob; built-in adapter ring; direct connection for Kodalite type flash holder. Other features same as Signet 35.

Last List price: With Super M-40 Flasholder, \$62.50. Used Selling Price: \$25-\$35.

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Spec. Ident. Points: 1. "Signet 40" engraved on front of rangefinder housing; 2. Top shutter speed of 1/400; 3. f/3.5 Ektanon lens.

KODAK SIGNET 30



Intro.: 1957 Disc.: 1959 Lens: 44mm f/2.8 Kodak

Shutter: Kodak Synchro 250, 1/4-1/250, B. Flash Sync: MX. Special Features: Exposure Value System with interchangeable exposure value

cards; optional manual lens and shutter-speed setting; optional standard or zone focusing; projected field viewfinder with film advance signal; automatic exposure counter resetting; no-thread film loading; single-stroke film advanceshutter cocking lever.

Last List Price: \$55 Used Selling Price: \$22-\$29. Spec. Ident. Points: 1. "Signet 30" engraved on front of viewfinder housing; 2. Exposure Value System; 3. No built-in exposure meter.

KODAK SIGNET 50



Note: This model is similar to Signet 30, but has builtin exposure meter.
Intro.: 1957 Disc.: 1960
Last List Price: With Kodalite Super-M4 Flasholder and two reflectors, \$87.50.
Used Selling Price: \$32.\$43.
Spec. Ident. Points: 1. Builtin exposure meter.

KONICA

Manufacturer: Konishiroku Photo Industry Co., Ltd., Tokyo, Japan. Importer: Konica Camera Co., 76 W. Chelten Ave., Philadelphia 44, Pa. Philadelphia 44, rd.
Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridges.

KONICA (1946)



Intro.: 1946 Lens: 50mm f/3.5 Hexar. Shutter: Konirapid, 1-1/500, B, T

Flash Sync: None. Type 1 (X sync) can be added. See last page this section. Special Features: Coupled

coincidence type range-finder; combined window for view- and rangefinder. Last List Price: \$69.75. Used Selling Price: \$15-\$22.

Serial Numbers: Up to 26,000.

Spec. Ident. Points: 1. Shutter has Time setting; 2. No factory installed sync; 3. No double exposure prev.

KONICA I

Intro.: 1950 Disc.: 1954 Lens: Until 1951, came with 50mm f/3.5 Hexar; from 1951 to 1952, came with 50mm f/2.8 Hexar or 50mm f/2.8 Hexaron; from 1952 to 1954, came with 50mm f/2.8 Hexanon only. Shutter: Konirapid S, 1/500. B.

Flash Sync: M to 1/50, F at

all speeds.

Special Features: Same as
1946 Konica except sync. Last List Price: With Hexar f/3.5 or f/2.8 lens, \$69.75; with Hexanon f/2.8, \$79.75. Used Selling Price: f/2.8 Hexar, \$20-\$30. Serial Numbers: Hexar 1/3.5 version up to 37,600; Hexar 1/2.8 to 46,000; Hexanon 1/2.8 to 68,700.

Spec. Ident. Points: 1. Factory installed sync connector; 2. Shutter does not have Time setting; no double exposure prevention.

KONICA II

Intro.: 1951 Disc.: 1958 Lens: 50mm f/2.8 Hexanon. Shutter: Konirapid S, 1-1/500, B, T. Flash Sync: Up to 1956, M to 1/50, F at all speeds. Latest version has MFX with selector.

Special Features: Recessing lens mount; focusing lever which extends and locks lens mount in shooting position; double exposure prevention with provision for intentional double exposures; body shutter re-lease; film type indicator. Other features same as Konica I.

Last List Price: \$89.75. Used Selling Price: \$30-\$46.



Spec. Ident. Points: 1. Up to April 1956, marketed with ASA bayonet flash connec-tor. Latest version has internal PC connector at side of lens; 2. Shutter has Time setting; 3. Body shutter release.

KONICA IIA



Intro.: 1955 Disc.: 1958 Lens: 48mm f/2 Hexanon. Shutter: Konirapid FMX, 1-1/500, B, T. Flash Sync: MFX with selec-

Special Features: Full sync. Other features same as Konica II.

Last List Price: \$119.75. Used Selling Price: \$43.\$59. Spec. Ident. Points: 1. 48mm f/2 Hexanon lens; 2. Full sync.

KONICA III

Intro.: 1956 Disc.: 1959 Lens: 48mm f/2 Hexanon. Shutter: First version has Konirapid FMX, 1-1/500, B, ST; last version has Sei-kosha MXL Light Value shutter cross-coupled to

lens diaphragm.
Flash Sync: MFX with selector.

Special Features: Coupled coincidence type range-finder with single eyepiece for view- and rangefinder; bright line range- viewfinder with parallax correction lines; rapid film advance lever; self-resetting expo-sure counter; film rewind crank; double exposure pre-vention; self timer can be used with M, F or X sync at all shutter speeds (in last version).



Last List Price: \$112.75. Used Selling Price: With Konirapid shutter, \$48-\$70. Spec. Ident. Points: 1. Self timer; 2. Film rewind crank; 3. Rapid film advance lever.

KONICA IIIA (f/1.8)

Intro.: 1958 Disc.: 1959 Note: The Konica IIIA is currently in production with 48mm f/2 Hexanon lens. Lens: 50mm f/1.8 Hexanon. Shutter: Seikosha MXL Light Value Scale, 1-1/500, B, ST. Flash Sync: MFX with selector.

Special Features: 1:1 brightframe viewfinder with parallax-correcting expanding and contracting frame seg-ments; optional clickstop LVS or manual lens-shutter speed settings. Other features same as Konica III. Last List Price: \$129.95.

Used Selling Price: \$55-\$73. Serial Numbers: From 300,-000.



Spec. Ident. Points: 1. Large center window; 2. Larger viewfinder window than in Konica III; 3. 50mm f/1.8 lens.

KONICA IIIM

Intro.: 1959 Disc.: 1960 Lens: 50mm f/1.8 Hexanon

Shutter: Seikosha, 1-1/500, B, ST.

Flash Sync: MFX. Special Features: Built-in exposure meter with collapsible cell above finder; optional single-stroke film advance for single-frame negatives; auto parallax compensation by narrowing frameline.

Last List Price: \$129.95. Used Selling Price: \$70-\$81.

Spec. Ident. Points: I. Exposure meter cell above finder windows; 2. Rapid wind lever on front of camera.

LEICA

Manufacturer: Ernst Leitz, GmbH, Wetzlar, Germany. Importer: E. Leitz, Inc., 468 Park Ave. S., New York 16,

Film Size: All models except Models 250 and 72 take up to 36 double-frame (1 x 1½-in.) pictures on standard cartridge films. They also accept special Leica cassettes for loading bulk film. Model 250 uses special magazines and takes up to 250 double-frame pictures; Model 72 takes up to 72 single-frame (¾ x 1-in.) pictures on standard cartridges and also accepts Leica cassettes.

Lens: All models except as noted incorporate threaded lens mounts for interchangeability of lenses. (M-series cameras use bayonet mount.) Standard lens on older models is 50mm f/3.5 Elmar, f/2 Summar or f/2 Summitar. Standard lens on latest models is factory coated 50mm f/2.8 Elmar, f/2 Summicron or f/1.5 Summarit. Focal lengths 28 to 400mm available.

to 400mm available.
Shutter: All models except
Model B have rubberized
cloth focal-plane shutter.
Model B has Compur between-the-lens shutter.

Flash Sync: Either type 1 (X sync) or 2 (with FP bulbs) can be added to any non-sync Leica except Model B. See last page this section for details.

Quick Identification Points: Leica models without builtin rangefinder; A, B, C, E, Ic, If, Ig.

Leica models with coupled rangefinder but without front slow shutter-speed dial: II, IIc, IIf.

IIIb, IIIc, IIIf, IIIg.
Leica model with front slow shutter-speed dial but no built-in rangefinder: Ig.

Leica models with factory installed sync and built-in film speed indicator: If, Ig, IIf, IIIf, IIIg, M-series (Ig, IIIg, M-series have indicator located on camera back instead of in winding knob).

Leica models with bayonet lens mount: M-series.
Note: Models A, B and C come only in black enamel finish. Models Standard II and III came in either black enamel or chrome finish. Model IIIa, all later models came only in chrome finish. Note: Models Ic, IIc, IIIc, If, IIIf and IIIg measure 53%-in. in length. Models A, B, C, Standard II, III, IIIa

and IIIb measure 51/4 in. and accessories which fit their base plates do not fit the later models. Model IIIg measures 3/16 in. higher than f Models because of larger vfdr.; a few f series accessories do not fit it. Note: Current version of Model M3 has frame selector for 90mm and 135mm lenses, which can be installed in early version, discontinued in 1956.

LEICA I (A and B)



Intro.: 1924 Disc.: 1930 Lens: 50mm f/3.5 Elmar, non-interchangeable. Shutter: 1/20-1/500, B. Flash Sync: None. See note

above.

Special Features: Film transport coupled with shutter winding; double and blank exposure prevention; accessory shoe; automatic exposure counter.

Last List Price: Leica A, \$75. Used Selling Price: Leica A, \$18-\$30.

Serial Numbers: Below 54,

Spec. Ident. Points: 1. Permanently fixed lens mount; 2. No provision for cable release; 3. Made only with black enamel finish; 4. Spring infinity stop located at base of focusing mount; 5. No built-in rangefinder.



Note: Leica Model B is similar to Model A, but has a Compur instead of focalplane shutter. Only a few were made. See illustration. Flash Sync: None.

LEICA C



Intro.: 1930 Disc.: 1933 Shutter: 1/20-1/500, B. Flash Sync: None. See note, beginning of Leica section. Special Features: Interchangeability of lenses (earliest version required special fitting of inter-changeable lenses; beginning in March 1931, from serial number 60,500 upward, letter O was engraved on lens flange to indicate that no special fitting was required); provision for using cable release. Other features same as Model A. Last List Price: With 50mm f/3.5 Elmar, \$66. Used Selling Price: f/3.5 Elmar, \$25-\$35. Serial Numbers: Above 54,-000 and below 100,000.

Spec. Ident. Points: I. Provision for interchanging lenses; 2. Made only with black enamel finish; 3. Rewind knob does not pull up; 4. No built-in rangefinder. Note: Illustration shows Model C with separate Fokos rangefinder attached.

Model C with separate Fokos rangefinder attached. Longer, vertically mounted Fodis rangefinder was originally supplied.

LEICA E (STANDARD)



Intro.: 1933 Disc.: 1940 Shutter: 1/20-1/500, B. Flash Sync: None. See note, beginning of Leica section. Special Features: Rewind knob pulls up. Other features same as Model C. Last List Price: With 50mm f/3.5 Elmar; black enamel finish, \$128; chrome, \$134.80.
Used Seiling Price: With f/3.5 Elmar, \$40-\$50.
Serial Numbers: Above 100,000 and below 360,000.
Spec. Ident. Points: 1. Pullup rewind knob; 2. No built-in rangefinder.

LEICA IC



Intro.: 1949 Disc.: 1952 Shutter: 1/30-1/500, B. Flash Sync. None. See note, beginning of Leica section. Special Features: Additional accessory shoe for detachable viewfinder; roller bearings in shutter; exposure counter moves by one division when film is wound, instead of making complete revolution. Other features same as Standard model.

Last List Price: With 50mm f/3.5 Elmar, \$136.

Used Selling Price: With 50mm f/3.5 Elmar, \$45.860.

Serial Numbers: Above 455-000 and below 562,000.

Spec. Ident. Points: 1. Body measures 53/6 in.. in length instead of 51/4 in. as on Standard model; 2. Shutter speeds start at 1/30 instead of 1/20 sec. as on Standard; 3. No factory installed sync or film speed indicator: 4. No built-in rfdr.

LEICA If



Intro.: 1952 Disc.: 1957
Shutter: 1/25 or 1/301/500 (see note under "shutter" in Illf section), B. Flash Sync: Same as Illf.
Special Features: Film speed indicator built into winding knob. Other features same as Standard model.
Last List Price: With 50mm

f/3.5 Elmar, vfdr, \$139.50. Used Selling Price: With f/3.5 Elmar, \$70-\$83. Serial Numbers: Above 562,-000.

Spec. Ident. Points: 1. Factory installed sync and built-in film speed indicator; 2. No built-in rangefinder.

LEICA II(D)



Intro.: 1932 Disc.: 1940 Shutter: 1/20-1/500, B. Flash Sync: None. See note, beginning of Leica section. Special Features: Coupled rangefinder. Other features same as Standard model. Last List Price: With 50mm f/3.5 Eimar: black enamel finish, \$196.80; chrome, \$203.20.

Used Selling Price: With f/3.5 Elmar, \$55-\$70. Serial Numbers: Above 71,-500 and below 360,000. Spec. Ident. Points: 1. Coupled rangefinder; 2. No front slow shutter-speed dial; 3. No lever for adjust-

ing rfdr as in Model III.

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Intro.: 1949 Disc.: 1951 Shutter: 1/30-1/500, B. Flash Sync: None. See note, beginning of Leica section. Special Features: Coupled rangefinder. Other features same as Model Ic.
Last List Price: With 50mm f/3.5 Elmar, \$210.
Used Selling Price: With 5/3.5 Elmar, \$60-\$75.
Serial Numbers: Above 440,000 and below 451,000.
Spec. Ident. Points: 1. Bø-Jy measures 53/6 in. in length instead of 51/4 in. as on Model II; 2. Shutter speeds start at 1/30 instead of 1/20 as on II; 3. No factory installed sync or film speed indicator dial as on IIf.

LEICA III



Intro.: 1951 Disc.: 1957 Shutter Speeds: 1/30 or 1/25-1/500 (see note under "shutter" in IIIf section), B. Latest version has speeds up to 1/1000. Special Features: Coupled rangefinder. Other features same as Model If. Flash Sync: Same as IIIf.

Last List Price: With following lenses: 50mm f/3.5 Elmar, \$178.50; f/2 Summitar, \$289; f/2 Summicron, \$276. Used Selling Price: With f/3.5 Elmar, \$75-\$100. Serial Numbers: Above 551,-000.

Spec. Ident. Points: 1. Builtin film speed indicator.

LEICA III (Model F)



Intro.: 1933 Disc.: 1940 Shutter: 1-1/500, B, T. Flash Sync: None. See note, beginning of Leica section. Special Features: Separate front slow shutter-speed dial for additional slow shutter speeds down to 1 sec.; 1.5X magnifier built into rangefinder eyepiece; lever for adjusting rfdr. Others similar to Model II. Last List Price: With 50mm f/2 Summitar: black enamel finish, \$313; chrome, \$320. Used Selling Price: With f/3.5 Elmar, \$60-\$80. Serial Numbers: Above 109,000 and below 360,000. Spec. Ident. Points: 1. Front slow shutter-speed dial with settings from 1/20 to 1 sec.; 2. Top speed is only 1/500.

LEICA IIIa (Model G)
Intro.: 1935 Disc.: 1938
Shutter: 1-1/1000, B, T.
Flash Sync: None. See note,
beginning of Leica section.
Special Features: Additional
top shutter speed of 1/1000
sec. Others as Model III.



Last List Price: With 50mm f/2 Summar, \$192. Used Selling Price: With f/2 Summar, \$65.\$90. Serial Numbers: Above 156, 201 and below 240,016. Spec. Ident. Points: 1. Top shutter speed of 1/1000 sec.; 2. Rangefinder adjusting lever is located on rangefinder eyepiece instead of at base of rewind knob as IIIb.

LEICA 72



Intro.: 1954 Disc.: 1957 Film Size: Up to 72 single-frame (3/4 x 1-in.) pictures on standard 35mm cartridge film (also accepts Leica cassettes). Flash Sync: See IIIf (black dial) below.

Note: This model has the same proportions and features (except for the single-frame picture format) as the Leica Model IIIa, plus film type indicator built into winding knob.

Last List Price: Less lens, \$189; with 50mm f/3.5 Elmar lens, \$246.

Used Selling Price: Not available.

Serial Numbers: Above 357,-301 and below 357,500. Spec. Ident. Points: 1. Measures 51/4 in. in length; 2. Factory installed sync (synchro selector dial can easily he seen); 3. Only single-frame Leica.

LEICA IIIb (Model G, 1938)



Disc.: 1940 Intro.: 1938 Shutter: 1-1/1000, B, T. Flash Sync: None. See note, beginning of Leica section. Special Features: Viewfinder and rangefinder eyepieces placed close together. Other features same as Model IIIa. Last List Price: With 50mm f/2 Summitar, \$332.80. Used Selling Price: With f/2 Summitar, \$100-\$125. Serial Numbers: Above 240,-017 and below 360,000. Spec. Ident. Points: 1. Rangefinder adjusting lever is located at base of rewind knob; 2. Viewfinder and rangefinder eyepieces are closer than on Model IIIa.

LEICA IIIc



Shutter: 1-1/1000, B, T.

Flash Sync: None. See note, beginning of Leica section. Special Features: Roller bearings in shutter; im-proved exposure counter (moves by one division when film is wound, instead of making complete revolution). Others same as IIIb. Last List Price: With 50mm f/2 Summitar, \$385. Used Selling Price: With f/2 Summitar, \$100-\$130. Serial Numbers: Above 360, 000 and below 525,000. Spec. Ident. Points: 1. Body measures 53/6 in. in length instead of 51/4 in. as on previous models; 2. Front slow-speed dial markings start at 1/30 instead of 1/20 sec. as on IIIb; 3. Version made before 1949, with serial numbers below. with serial numbers below 380,000, has no locking stud on slow-speed dial; later version, made after 1949, has stud; 4. No builtin film-speed indicator.

LEICA HIF (1950)



Intro.: 1950 Disc.: 1954
Shutter: 1-1/1000, B, T.
Note: Initial production of f series Leica cameras (with synchro dials engraved in black) had same series of shutter speeds as corresponding c series models: fast speeds: 1/30, 1/40, 1/60, 1/100, etc.; slow speeds: 1/30, 1/20, 1/15, 1/10, ½, ½, 1 sec. Current f series cameras (with synchro dials engraved in red) have following shutter speeds: fast speeds: 1/25, 1/50, 1/75, 1/100, etc.; slow speeds: 1/25, 1/15, 1/10, 1/5, ½, 1 sec.
Flash Sync: X up to 1/30 (black dial model) or 1/50 (red dial model); FP bulbs at 1/100 and faster. Synchro selector dial adjusts

flash delay.

Special Features: Film speed indicator built into winding knob. Others same as IIIc.

Last List Price: With following lenses: 50mm f/3.5 Elmar, \$237; f/2 Summitar, \$369; f/2 Summicron, \$336.

Used Selling Price: With f/2 Summicron, \$135-\$170. Serial Numbers: Above 525,-000.

Spec. Ident. Points; 1. Black dial on earlier models, red dial on later models; progression of shutter speeds; 2. Film speed indicator.

LEICA IIIf (1954)



Intro.: 1954 Disc.: 1957
Note: This model is exactly like the preceding Illf but it has a built-in self timer.
Last List Price: With 50mm f/3.5 Elmar lens, \$238.50; with 50mm f/2 Summicron, \$336.
Used Selling Price: With f/2

Used Selling Price: With f/2 Summicron, \$145-\$175. Serial Numbers: Above 685,-000.

Spec. Ident. Points: 1. Self timer on front of camera, next to slow-speed dial.

LEICA IIIg

Intro.: 1957 Disc.: 1960 Shutter Speeds: 1-1/1000, B, T, ST. Each setting provides half or double the exposure of adjacent settings. Flash Sync: MX at 1/30 or 1/60, FP, with automatic flash delay.

Special Features: Large bright-frame viewfinderwith automatic parallax compensation; finder shows fields of 50 and 90mm lenses;

or 50 and 90mm tenses, film type indicator on camera back. Other features same as last version of IIIf. Last List Price: With 50mm f/2 Summicron, \$292.50. Used Selling Price: With f/2 Summicron, \$160-

\$190. Serial Numbers: Not available.



Spec. Ident. Points: 1. Large viewfinder; 2. Automatic flash delay (no synchro-dial as in f series models); 3. Film type indicator on camera back.

LEICA MP



Note: This camera is basically similar to latest version of the M3, but has the following differences: Exposure counter is external and must be manually reset; no self timer; originally equipped with Leicavit rapid-wind trigger. It generally comes in all-black finish, although some were made in satin chrome. Intro.: 1957 Disc.: 1959 Last List Price: Less lens, \$360.

Used Selling Price: Not available.
Serial Numbers: Not avail-

able.
Spec. Ident. Points: 1. External exposure counter; 2. Finish is generally all-black (illustration shows satin chrome model); 3. Frame selector lever; 4. No ST.

LEICA 250 (MODEL FF)

Intro.: 1934 Disc.: 1940 Shutter: 1-1/500, B, T. Flash Sync: None. See note, beginning of Leica section. Special Features: Accepts special magazines for taking up to 250 double-frame pictures. Other features same as Model III.
Last List Price: With 50mm f/3.5 Elmar, \$355.20.
Used Selling Price: With f/3.5 Elmar, \$170-\$210.
Serial Numbers: Above 130,-000 and below 360,000.



Spec. Ident. Points: 1. Extra large dimensions to accommodate 250-exp. magazine.

MINOLTA

Manufacturer: Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan.

Importer: Minolta Corp., 200 Park Ave. S., New York 3, N. Y.

Film Size: All models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films.

MINOLTA 35, MODEL II

Note: An earlier, similar model may occasionally be seen in camera stores, although it was never directly imported into the U.S.A Disc.: 1958 Intro.: 1953 Lens: Interchangeable, by means of threaded lens mount. Standard lenses are 45mm f/2.8 or 50mm f/2 Rokkor. Accessory Super lenses are 110mm f/5.6, 135mm f/4 Tele Rokkor. Shutter: Focal-plane, 1-1/500, B, T, ST. Flash Sync: For FP bulbs; X sync up to 1/25 sec.

Special Features: Coupled coincidence type range-finder with single window for range-viewfinder; double exposure prevention; viewfinder adjustment for eyesight; accepts special cassettes for loading bulk film; acc. shoe; hinged back.



Last List Price: With 45mm f/2.8 Super Rokkor, \$159.50; with 50mm f/2 Super Rokkor, \$184.50. Used Selling Price: With f/2.8 Super Rokkor, \$60-\$75. Spec. Ident. Points: 1. "Model II" engraved on front of camera; 2. Red "X"

(sync) on slow-speed dial.

MINOLTA A



Intro.: 1955 Disc.: 1959 Lens: 45mm f/3.5 Rokkor. Shutter: Citizen Optiper, 1-1/300, B.

Flash Sync: MX.
Special Features: Rapid film advance lever; shutter-speed setting dial on top of camera; coupled rfdr.
Last List Price: \$49.95.
Used Selling Price: \$19.\$28.
Spec. Ident. Points: 1. "A" engraved on top of range-finder housing; 2. Rapid film advance lever on top.

MINOLTA A2



Intro.: 1956 Disc.: 1960 Lens: 45mm f/2.8 Rokkor. Shutter: Citizen Optiper, 1-1/500, B, ST. Flash Sync: MX. Special Features: Frameline

viewfinder with automatic parallax compensation; flash guide scale on shutter. Others same as Minolta A. Last List Price: \$69.95. Used Selling Price: \$23-\$35. Spec. Ident. Points: 1. "Minolta A-2" engraved on top of rangefinder housing; 2. Shutter-speed selector on top of camera body.

MINOLTA SR-2



Intro.: 1958 Disc.: 1960 Lens: Interchangeable 55mm f/1.8 Rokkor. Shutter: Focal plane, 1-1/1000, B, ST. Flash Sync: FP, X.

Special Features: Singlelens reflex eye-level focusing; automatic diaphragm coupling; film advance lever opens diaphragm to full aperture for focusing; shutter release stops diaphragm down to preset aperture; non-rotating shutter-speed setting dial on top of camera; instant-return mirror; rapid film advance, rewind. Last List Price: \$249.50.
Used Selling Price: With f/1.8 Rokkor, \$140-\$170.
Spec. Ident. Points: 1. "Minolta" engraved on front of pentaprism above lens mount; 2. "SR-2" engraved on front of camera.

MIRANDA.

Manufacturer: Miranda Camera Co. Ltd., Tokyo, Japan. Importer: Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y. Film Size: All listed models take up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films. Lens: Interchangeable. Lens mount accepts Miranda screw-in or bayonet mount lenses, as well as (with adapters) Exakta, Praktica and other lenses. Standard lenses are 50mm f/1.9 or f/2.8 Miranda, available in preset or automatic models. Shutter: All models listed have focal-plane shutter.

MIRANDA STANDARD



Intro.: 1957 Disc.: 1958 Shutter Speeds: 1-1/500, B. Flash Sync: FP; X at 1/50. Special Features: Eye-level focusing prism viewfinder interchangeable with accessory waist-level finder or critical magnifier; hinged removable back; built-in film type indicator.

type indicator. Last List Price: With 50mm f/1.9 Miranda preset lens, \$199.95.

Used Selling Price: With f/1.9 Miranda, \$80-\$100. Spec. Ident. Points: 1. Shutters speeds 1-1/500; 2. Early version has "Orion Camera Co." engraved on front; 3. No rapid film wind, rewind.

MIRANDA "A"

Intro.: 1958 Disc.: 1959
Shutter: 1-1/1000, B.
Flash Sync: FP; X at 1/50.
Special Features: Singlestroke rapid film wind lever;
folding film rewind crank;
shutter speeds to 1/1000.
Other features same as Miranda Standard.
Last List Price: With 50mm
f/1.9 automatic Miranda
lens, \$279.95.
Used Selling Price: With

f/1.9 Zunow, \$105-\$130.

Spec. Ident. Points: 1. Rapid film wind lever; 2. Shutter speeds to 1/1000; 3. Folding film rewind crank; 4. No instant-return mirror.

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Disc.: 1960 Intro.: 1958 Shutter: 1-1/1000, B, ST. Flash Sync: FP, X. Special Features: Instantreturn mirror. Other fea-tures same as Miranda A. Last List Price: With 50mm f/1.9 automatic Miranda lens, \$279.95. Used Selling Price: \$130-\$150. Spec. Ident. Points: 1. Self timer lever located on front;

NIKON

2. Instant-return mirror.

Manufacturer: Nippon Kogaku K. K., Tokyo, Japan. Importer: Nikon, Inc., 111 Fifth Ave., New York 3, N. Y. Film Size: All models except Model I and Model M take up to 36 double-frame (1 x 1½-in.) pictures. Model I takes up to 40 pictures 24 x 32mm; Model M takes up to 36 pictures 24 x 34mm. All models accept standard cartridges.

Lens: All models incorporate bayonet lens mounts for interchangeability of lenses; all factory coated; standard lens is 50mm f/2 or 50mm f/1.4 Nikkor. Focal lengths to 500mm are available. Shutter: Cloth focal-plane.

NIKON I

Intro.: 1948 Disc.: 1949 Shutter: 1-1/500, B, T. Flash Sync: None. Type 1 (X sync) or 2 (for FP bulbs) can be added. See last page this section. Special Features: Same as Model "S."

Last List Price: Not available. Selling Price: Not

available. Spec. Ident. Points: 1. Exposure counter numbered past 40; 2. No flash sync.

NIKON M

Disc.: 1952 Intro.: 1949 Shutter: 1-1/500, B, T. Flash Sync: None. Type 1 (X sync) or 2 (for FP bulbs) can be added. See last page this section. Special Features: Same as Model "S."

Last List Price: Not avail-

Used Selling Price: Not available. Spec. Ident. Points: 1. Ex-

posure counter numbered 0 to 36; 2. No flash sync.

NIKON S

Intro.: 1952 Disc.: 1954 Shutter: 1-1/500, B, T.
Flash Sync: Two flash out-lets: "S" is for X sync up to 1/20; "F" for FP bulbs, 1/40 and faster.

Special Features: Coupled long-base rangefinder; single eyepiece for viewing and focusing; finger tip wheel for focusing 50mm and wide-angle lenses from top of camera; full opening back; interchangeable lenses; coupled film transport and shutter cocking; double exposure prevention; accepts full range of accessories; auto frame counter.



Last List Price: With 50mm f/2 Nikkor, \$269; 50mm f/1.4 Nikkor, \$299.50. Used Selling Price: With f/2 Nikkor, \$100-\$120. Spec. Ident. Points: 1. Top shutter speed 1/500; Double prong synchro outlet, marked for electronic flash and for flashbulbs; 3. Camera back has two locks.

NIKON 52



Intro.: 1955 Disc.: 1958 Shutter: 1-1/1000, B, T. Flash Sync: Single outlet on side for X at 1/50, FP bulbs 1/60 and faster. Sync selector dial sets delay. Outlet on top for special flashgun, FP bulbs.

Special Features: 1:1 lifesize image in range-viewfinder; single-stroke film wind and shutter cocking lever; folding rewind lever; shutter speed can be set beshutter speed can be set before or after film is wound.
Last List Price: With 50mm
f/2 Nikkor, \$299.50; with
factory coated 50mm f/1.4
Nikkor, \$345; 50mm f/1.1
Nikkor, \$494.50.
Used Selling Price: With f/2
Nikkor, \$120-\$145.
Spec. Ident. Points: 1.
Single-stroke film wind and
shutter cocking lever; 2.
Rewind lever which folds
into knob: 3. No self timer.

into knob; 3. No self timer.

OLYMPUS

Manufacturer: Olympus Optical Co., Ltd., Tokyo, Japan. Distributor: Scopus, Inc., 404 Park Ave. S., New York 16, N. Y.

Film Size: Up to 36 double-frame (1 x $1\frac{1}{2}$ -in.) pictures using standard 35mm cartridges.

OLYMPUS 3551-2.8

Intro.: 1956 Disc.: 1957 Lens: 48mm f/2.8 Olympus E. Zuiko. Shutter: Seikosha MFX, 1-1/500, B. Flash Sync: MFX.

Special Features: Coupled rangefinder with single window for range-viewfinder; rapid film transport-shutter cocking lever; body shutter release; double exposure prevention; film type in-dicator; rapid film rewind crank; depth-of-field scale.

Last List Price: \$69.95. Used Selling Price: \$28-\$35. Spec. Ident. Points: 1. Two windows on front of camera (later models have extra one for bright frame finder).

OLYMPUS 355-1.8

Intro.: 1957 Disc.: 1959 Lens: 42mm f/1.8 G. Zuiko. Shutter: Seikosha LVS, 1-1/500, B, ST. Flash Sync: MFX. Special Features: LVS (cross-coupled shutter and lens settings); bright frame viewfinder with automatic parallax correction; coupled rangefinder combined with viewfinder; rapid film ad-

vance-shutter cocking lever; folding film rewind lever. Last List Price: \$114.50. Used Selling Price: \$44-\$60.



Spec. Ident. Points: 1. Three windows in front of camera; 2. f/1.8 lens.

OLYMPUS 52 f/2.8

Intro.: 1957 Disc.: 1960 Lens: 48mm f/2.8 Olympus Zuiko. Shutter: Seikosha, 1-1/500,

Flash Sync: MX. Note: This camera is similar to the Olympus 35S-1.8, but has 48mm f/2.8 Olympus Zuiko lens, no ST. Last List Price: \$79.95. Used Selling Price: \$30-\$45. Spec. Ident. Points: 1. Three windows in front of camera; 2. f/2.8 lens; 3. No ST.

OLYMPUS S2 f/2

Intro.: 1958 Disc.: 1960 Lens: 42mm f/2 Olympus Zuiko. Shutter: Seikosha SLV, 1-

1/500, B, ST. Flash Sync: MX.

Note: This camera is similar to the Olympus S2 f/2.8 but has 42mm f/2 Olympus Zuiko lens, and has ST. Last List Price: \$89.95. Used Selling Price: \$35-\$53.

Spec. Ident. Points: 1. Three windows in front of camera; 2. f/2 lens; 3. Self timer.

OLYMPUS WIDE S

Intro.: 1958 Disc.: 1959 Lens: 35mm f/2 Olympus Zuiko.

Shutter: Seikosha MFX, 1-1/500, B.

T/500, B.
Flash Sync: MFX.
Note: This camera is similar to the Olympus 35S-1.8, but has 35mm f/2 Olympus Zuiko lens, no self timer. Last List Price: \$124.50. Used Selling Price: \$55-\$70. Spec. Ident. Points: 1. Three

windows in front of camera; 2. 35mm f/2 lens; 3. No ST.

OLYMPUS WIDE E



Intro.: 1957 Disc.: 1960 Lens: 35mm f/3.5 Olympus

Shutter: Copal, 1-1/500, B. Flash Sync: MX.

Special Features: Built-in exposure meter; bright frame viewfinder; rapid film transport-shutter cocking lever; folding film-rewind lever; scale settings visible

from above. Last List Price: \$59.95. Used Selling Price: \$25-\$35. Spec. Ident. Points: 1. Builtin exposure meter; 2. Bright

frame finder.

OLYMPUS AUTO B

Intro: 1958 Disc.: 1960 Lens: 42mm f/2.8 Olympus Zuiko.

Shutter: Seikosha SLV, 1-1/500, B, ST.
Flash Sync: MX
Special Features: Built-in

exposure meter automati-cally couples to lens and shutter; single-window range- viewfinder with frameline; automatic parallax correction; exposure button permits intentional

double exposure.
Last List Price: \$94.95.
Used Selling Price: \$40-\$50.
Spec. Ident. Points: 1. Builtin exposure meter; 2. Trickexposure button.

OLYMPUS ELECTROSET



Intro.: 1958 Disc.: 1960 Lens: 42mm f/1.8 Olympus Zuiko. Shutter: Seikosha SLV, 1-

1/500, B, ST.

Flash Sync: MX.

Note: This camera is similar to the Olympus Auto B, but has 42mm f/1.8 Olympus Zuiko lens.

Last List Price: \$129.95. Used Selling Price: \$55-\$75. Spec. Ident. Points: 1. Built-in meter; 2. f/1.8 lens; 3. Trick-exposure button.

ROBOT

Manufacturer: Robot-Berning & Co., Dusseldorf, Ger-

Importer: Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y.

Film Size: All models except Royal 36 (24 x 36mm) take 24 x 24mm (1 x 1-in.) pic-tures on 35mm film. Earlier models accept only special Robot loading and take-up cassettes (for up to 50 exposures); later models accept standard 35mm cartridge films (up to 55 exp.). Lens: All models incorporate threaded lens mounts for interchangeability of lenses (Robot Royal has clip-in thread; lenses which fit this model do not fit the other versions). Various lens manufacturers, includ-ing Hugo Meyer, Schneider and Carl Zeiss, have sup-plied lenses for the Robot; focal lengths range from 30mm to 150mm (200mm for Robot Royal).

Shutter: All models have rotary blade behind-lens, rotary blade behind-le rapid sequence shutter.

ROBOT I



Intro.: 1934 Disc.: 1938 Shutter Speeds: 1-1/500, T. Flash Sync: None. Not advisable to try adding sync. Special Features: Built-in spring motor for transporting film, winding shutter

and operating exposure counter simultaneously; 24 pictures on one winding; zone focusing system; movable finder for direct and right-angle viewing; built-in yellow-green filter; lock for preventing accidental shutter release (in late version only). Note: Model I accepts dark-room-loading special Robot cassettes only. Two cassettes are used; the take-up cassette can be removed at any time for processing a partly exposed roll. Film cannot be rewound back into the loading cassette. Last List Price: With 30mm f/3.5 Meyer Primotar, \$109; with 32.5mm f/2.8 Zeiss Tessar, \$139.
Used Selling Price: With f/2.8 Tessar, \$32-\$46.
Spec. Ident. Points: 1. Only With Robot model with slow shutter speed of 1 sec.; 2. No sync outlet on front; 3. Swiveling viewfinder; 4. Ex-

ROBOT II

Intro.: 1938 Disc.: 1950 Shutter: 1-1/500, B. Flash Sync: M up to 1/50. May be converted to X only.

posure counter calibrated from 1 to 24 (repeats itself for 25 to 48, etc.).



Special Features: Adjustable viewer for direct or rightangle viewing (not movable, as in Model I); safety catch for shutter release; factory installed flash sync; uses Robot cassettes which can be loaded with daylight-loading refills; exposure counter is part of camera body and is calibrated from 1 to 55. Other features same as Model I, but does not have built-in filter. Note: This model was available with double spring for 48 pictures on one winding.

Last List Price: With 30mm f/3.5 Zeiss Tessar, \$129; with 32.5mm f/2.8 Tessar, \$144; with 40mm f/2 Zeiss Biotar, \$184. Note: Above cameras with double spring motor sold for \$28 extra. Used Selling Price: With f/2 Biotar, \$45-\$69. Spec. Ident. Points: 1. Slow

shutter speeds down to only ½ instead of 1 sec. as on Model I; 2. One flash contact on front of camera.

LW ROBOT

Note: This model is very similar to Model II; but came only in black enamel

finish, with a double spring motor for 48 pictures on one winding. It was made for the German Air Force. Intro.: 1940 Disc.: 1945 Flash Sync: As Robot II. Last List Price: Not availa-Used Selling Price: With f/2 Xenon, \$30-\$44.



Spec. Ident. Points: 1. Came only in black finish; 2. "LW" precedes serial number, which is located inside camera body; 3. Extra long spring motor housing.

ROBOT IIa

Note: This version was marketed in the U.S.A. by Burleigh Brooks, Inc. Shutter: 1/2-1/500, B. Flash Sync: MX.

Special Features: Accepts standard 35mm cartridges as well as special Robot cassettes; accessory shoe. Others same as Model II. Note: Model IIa was available with double spring motor for 48 pictures on

one winding. Last List Price: With 37.5 mm f/2.8 Schneider Xenar, \$168.95; with 40mm f/1.9 Schneider Xenon, \$209.50.



Used Selling Price: With f/1.9 Xenon, \$70-\$90. Spec. Ident. Points: 1. Double flash contacts on front; 2. No rewind handle.

ROBOT JUNIOR



Note: This is basically the same camera as Robot IIa, but does not have adjustment for right-angle view. Intro.: 1955 Disc.: 1958 Last List Price: With 40mm f/3.5 Radionar, \$93.06; with 38mm f/2.8 Xenar, \$115.15; with 40mm f/1.9 Xenon, \$140.07. Used Selling Price: With f/2.8 Xenar, \$49-\$65. Spec. Ident. Points: 1. Robot Junior name plate; 2. No adjustment for right-angle viewing; 3. No rewind handles.

ROBOT STAR I

Intro.: 1952 Disc.: 1959 Shutter: ½-1/500, B. Flash Sync: MX. Special Features: Accepts

standard 35mm cartridges not take special Robot loading cassette, but does accept takeup cas-sette); rewind handle for rewinding film back into cartridge. Other features same as Model IIa. Note: This model is available with double spring motor for 48 pictures on one winding at extra charge of \$20.



Last List Price: With 38mm f/2.8 Xenar, \$139; with 40mm f/1.9 Xenon, \$159. Used Selling Price: With f/1.9 Xenon, \$70-\$90. Spec. Ident. Points: 1. Rewind handle.

ROBOT ROYAL 36 (1956)



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Film Size: Up to 36 double-frame (1 x 1½-in.) pictures using standard cartridge films or Robot cassettes. Intro.: 1956 Disc.: 1959 Note: Robot Royal 36S is current version.

Lens: Interchangeable, by means of clip-in threads (lens mount is same as on Robot 24). Standard lenses are coated 45mm f/2.8 Xenar or 50mm f/2 Sonnar. Accessory lenses are 35mm f/2.8 Xenagon or 75mm f/4 Tele-Xenar.

Shutter: ½-1/500, B. Flash Sync: As Robot 24. Special Features: Built-in spring motor for transporting film, winding shutter and operating exposure counter simultaneously for 12 pictures on one winding

(unlike Robot 24, Robot 36 provides only single shot operation; there is no provision for automatic "burst" operation). Other features same as Robot 24. Last List Price: With 45mm f/2.8 Xenar, \$229; with 50mm f/2 Sonnar, \$299. Used Selling Price: With f/2.8 Xenar, \$100-\$125.
Spec. Ident. Points: 1. Rectangular instead of square viewfinder window as on Robot 24; 2. "Robot 36" engraved on front of camera; 3. No automatic sequence selector dial.

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TENAX

Manufacturer: Zeiss Ikon Manufacturer: Zeiss Ikon
A. G., Dresden, Germany.
Importer: Until 1939, Carl
Zeiss, Inc., 485 Fifth Ave.,
New York 17, N. Y.
Note: The Tenax models
described below are prewar, and are of different design from current models. Film Size: Models described below take 24 x 24mm (1 x 1-in.) pictures on 35mm film. They are designed to accept standard cartridges, Contax daylightloading spools, or Contax cassettes (Tenax II only).

TENAX I



Intro.: 1938 Disc.: 1940 Lens: 35mm f/3.5 Novar. Shutter: Compur, 1-1/300,

Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page this section.

Special Features: Rapid film advance-shutter cocking lever on front of camera; double exposure preven-tion; folding optical vfdr. Last List Price: \$60. Used Selling Price: \$20-\$35. Spec. ident. Points: 1. Non-

interchangeable lens; 2. Folding vfdr; 3. No rfdr.

TENAX II

Intro.: 1937 Disc.: 1940 Lens: Interchangeable by means of bayonet mount. Standard lenses are 40mm f/2.8 Tessar or f/2 Sonnar. Accessory lenses: 27mm 1/4.5 Orhometar and 75mm f/4 Sonnar.

Shutter: Compur-Rapid, 1-1/400, B, ST. Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page this section. Special Features: Coupled

single-window rangefinder; rapid film advance-shutter cocking lever on front of camera; double exposure prevention; accessory shoe. Last List Price: With 40mm f/2.8 Tessar, \$171; with 40mm f/2 Sonnar, \$207. Used Selling Price: With f/2.8 Tessar, \$55.\$75. Spec. Ident. Points: 1. Coupled rangefinder; 2. Interchangeable lenses.

VOIGTLANDER

Manufacturer: Voigtlander A. G., Braunschweig, Germany. Importer: H. A. Bohm & Co. 2814 W. Peterson Ave., Chicago 45, III. cago 45, III. Film Size: All models take up to 36 double-frame $(1 \times 1\frac{1}{2}\text{-in.})$ pictures using standard 35mm cartridges.

VOIGTLANDER **PROMINENT**



Intro.: 1951 Disc.: 1959 Lens: Interchangeable, by means of bayonet lens mount. (The interchangeable lenses fit Prominent cameras with serial num-bers higher than 8500 without special adjustment.) Standard lenses are coated 50mm f/3.5 Color-Skopar (no longer supplied); f/2 Ultron; and 50mm f/1.5 Nokton. Accessory lenses: Nokton. Accessory lenses: 35mm f/3.5 Skoparon; 100mm f/4.5 Dynaron; 150mm f/4.5 Super-Dyna-ron; and 100mm f/5.5 Telomar with reflex housing.

Shutter: Behind-the-lens Synchro-Compur 0, 1-Synchro-Compur 0, 1-1/500, B, ST. Flash Sync: Early version had X only; later have MX. Special Features: Coupled coincidence type range-finder; coupled film transport and shutter winding mechanism; double and blank exposure prevention; exposure counter; device for changing partly exposed films; film indicator; builtin depth-of-field scale; body shutter release; accessor shoe (on latest model).
Current model (introduced in 1957) has rapid wind lever; brightline viewfinder.
Last List Price: With 50mm f/3.5 Color-Skopar lens \$157.50; with f/2 Ultron, \$222.50; with f/1.5 Nokton,

\$279.50.

Used Selling Price: With f/2 Ultron, \$70-\$90.

Spec. Ident. Points: 1. Version supplied in early part of 1951 had Compur-Rapid shutter with X flash sync only; versions supplied in second half of 1951 and after have Synchro-Compur with MX flash sync; 2. Earliest version had no accessory shoe; later versions came with accessory shoe; 3. Last version had rapid wind lever; brightline vfdr.

VOIGTLANDER VITESSA (1950)



Intro.: 1950 Disc.: 1951 Lens: 50mm f/2 Ultron. Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: X. Special Features: Quick action "Combi-Plunger" for cocking shutter, advancing film and operating exposure counter in one motion; coupled rangefinder with combined view- and rangefinder eyepiece; body shutter re-lease; automatic parallax compensation; double ex-posure prevention.

Last List Price: \$157.50 Used Selling Price: \$45-\$60. Spec. Ident. Points: 1. No acc. shoe; 2. X sync only.

VOIGTLANDER VITESSA (1951)

Intro.: 1951 Disc.: 1954 Lens: 50mm f/2 Ultron. Shutter: Synchro-Compur, 1-1/500, B. Flash Sync: MX. Special Features: Accessory shoe. Other features same as 1950 model. Last List Price: \$157.50. Used Selling Price: \$50-\$65. Spec. Ident. Points: 1. MX sync; 2. No self timer.

VOIGTLANDER VITESSA L

Intro.: f/2, 1954; f/2.8 1955 Disc.: 1959



Lens: 50mm f/2 Ultron or f/2.8 Color-Skopar. Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX.

Special Features: Shutter incorporates Light Value Scale cross-coupled to lens diaphragm; built-in photoelectric exposure meter.
Others same as 1950 model,
Last List Price: With f/2.
Ultron, \$159.50; with f/2.8 Color-Skopar, \$139.50. Used Selling Price: With f/2 Ultron, \$70-\$85.

Spec. Ident. Points: 1. Dif-ferentiated from previous models by having built-in exposure meter; 2. Further differentiated by having LVS; 3. Fixed lens mount.

VOIGTLANDER VITESSA N

Intro.: 1954 Disc.: 1959 Lens: 50mm f/3.5 Color-Skopar.

Shutter: Synchro-Compur, 1-1/500, B, ST. Earliest version did not have LVS; latest version has LVS.

Flash Sync: MX. Special Features: (in current model) incorpo-rates Light Value Scale; accessory shoe. Other fea-tures same as 1950 model. Last List Price: \$99.50. Used Selling Price: No LVS, \$35-\$50.

Spec. Ident. Points: 1. Comes only with f/3.5 lens; 2. Current version has LVS.

VOIGTLANDER VITO I



Intro.: 1939 Disc.: 1950 Lens: 50mm f/3.5 Skopar or (in 1949 version) Color-Skopar.

Shutter: Prontor S, 1-1/300, B, ST; Compur, 1-1/300, B; or Compur-Rapid, 1-1/

500, B.
Flash Sync: Early versions had none. Type 1 (X Sync) can be added (see last page this section). Later had X only.

Special Features: Hinged filter mount (in earliest version only); built-in depth-of-field scale; automatic exposure counter; shutter release bar; double and blank exposure prevention; zone

focusing settings.
Last List Price: With Compur or Compur-Rapid Shutter, \$61.25; with Prontor S, \$54.25.

Selling Price: With f/3.5 Skopar and Prontor S, \$17-\$24.

Spec. Ident. Points: 1. Shutter release bar instead of round plunger.

VOIGTLANDER VITO II

Intro.: 1950 Disc.: 1955 Lens: 50mm f/3.5 Color-Shutter: Prontor S, SV or (in last model) SVS, 1-1/300,

ST; Compur-Rapid or Synchro-Compur, 1-1/500, B, ST.

Flash Sync: Those with Prontor S or Compur-Rapid have X only; with Prontor SV, SVS or Synchro-Com-pur, MX.

Special Features: Device for changing partly exposed film; round shutter release plunger. Others same as later version of Vito I. Last List Price: With Prontor SVS, \$54.50; with Compur-Rapid or Synchro-Compur,

\$61.25. Used Selling Price: With



Prontor SV, \$22-\$33. Ident. Points: 1 Spec. Round shutter release plunger instead of bar; 2. No built-in rangefinder Version introduced in 1951 has fixed film takeup spool.

VOIGTLANDER VITO Ila

Intro.: 1955 Disc.: 1959 Lens: 50mm f/3.5 Color-

Shutter: Prontor SVS-L or SVS (on early version), 1-1/300, B, ST, or Pronto, 1/25-1/200, B, ST. Flash Sync: MX in Prontors;

X at all speeds in Pronto. Special Features: LVS (in latest version; Rapid film advance lever; pull-out film rewind knob; accessory shoe. Others same as Vito II. Last List Price: With Prontor SVS-L, \$54.50; with Pronto, \$45.50

Used Selling Price: With Pronto, \$18-\$25.



Spec. Ident. Points: 1. Pullup rewind knob; 2. Rapid film advance lever; 3. Accessory shoe; 4. Latest version has LVS.

VOIGTLANDER VITO III

Disc.: 1954 Intro.: 1951 Lens: 50mm f/2 Ultron. Shutter: Compur-Rapid or (last model) Synchro-Com-pur, 1-1/500, B, ST. Flash Sync: Same as Vito II Special Features: Coupled rangefinder with single eyepiece for range-viewfinder; film type indicator. Others same as later Vito II.

Last List Price: With Synchro-Compur, \$157.50. Used Selling Price: \$45-\$60.



Spec. Ident. Points: 1. Coupled rangefinder.

VOIGTLANDER VITO B

Intro.: 1954 Disc.: 1959 Lens: 50mm f/3.5 or f/2.8 Color-Skopar Shutter: With f/3.5 lens: Pronto, 1/25-1/200, B, ST; or Prontor SVS-L (SVS in early version), 1-1/300, B, ST. With f/2.8 lens: Prontor SVS-L (SVS early version). Flash Sync: With Pronto shutter, X only. With Prontors, MX.

Special Features: LVS (in 1957 version only); built-in depth-of-field scale; rapid film wind; body shutter re-lease; automatic exposure counter; zone focusing settings; film winding coupled to shutter cocking; double and blank exposure prevention; accessory shoe.



Last List Price: With f/3.5 lens: with Pronto shutter, \$45.50; with Prontor SVS-L, \$54.50. With f/2.8 lens and Prontor SVS-L (SVS in early version), \$68.75.
Used Selling Price: With f/3.5 lens, Pronto, \$18-\$25. Spec. Ident. Points: 1. Exposure counter located on front of camera; 2. Rigid lens mount instead of bel-

lows as in other Vito models; 3. No built-in meter; 4.

1957 version has LVS.

VOIGTLANDER VITO BL



Intro.: 1957 Disc.: 1959 Lens: 50mm f/3.5 or f/2.8

Color-Skopar. Shutter: Prontor SVS. 1-1/300, B, ST. Flash Sync: MX. Special Features: Built-in exposure meter. Other features same as Vito B. Last List Price: With f/3.5 lens, \$69.50; f/2.8, \$79.50.

Used Selling Price: f/2.8 lens, \$30-\$42. Spec. Ident. Points: 1. Builtin exposure meter (not coupled to lens diaphragm and shutter, as in Vitomatic 1); 2. 1:1 viewfinder.

VOIGTLANDER VITO BR



Intro.: 1958 Disc.: 1959 Lens: 50mm f/2.8 Color-Skopar. Shutter: Prontor SLK-V, 1-1/300, B, ST. Flash Sync: MX. Special Features: Coupled rfdr. Others as Vito B. Last List Price: \$89.50. Used Selling Price: \$35-\$47. Spec. Ident. Points: 1. Coupled rangefinder; 2. Vito BR engraved on top.

VOIGTLANDER VITOMATIC I



Intro.: 1958 Disc.: 1960 Lens: 50mm f/2.8 Color-Skopar. Shutter: Prontor SLK-V, 1-1/300, B, ST

Flash Sync: MX. Special Features: Built-in and coupled exposure meter with needle visible on top of camera; rapid wind; subtractive film counter.

Last List Price: \$89.50. Used Selling Price: \$37-\$50. Spec. Ident. Points: 1. Builtin exposure meter, coupled to lens diaphragm and shut-"Vitomatic I" graved on top of camera; 3. Large size viewfinder with 1:1 image ratio; 4. Exposure counter on bottom.

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VOIGTLANDER VITOMATIC II

Note: This camera is similar to Vitomatic I, but has coupled, single-window rfdr. Intro.: 1958 Disc.: 1960 Last List Price: \$109.50. Used Selling Price: \$45-\$57. Spec. Ident. Points: 1. Coupled rangefinder; 2. "Vitomatic II' engraved on top.

REFLEX CAMERAS, 21/4 x 21/4 & SMALLER

ANSCO

Manufacturer: Ansco, 40 Charles St., Binghamton, Film Size: All models take 12 pictures 21/4 x 21/4 on 120 film.

AUTOMATIC REFLEX (1947)

Intro.: 1947 Disc.: 1952
Lens: 83mm f/3.5 Ansco.
Shutter: Ansco, 1-1/400, B.
Flash Sync: None. Type 1
(X sync) can be added. See
last page this section. Special Features: Eye-level focusing; built-in magnify-ing lens for critical focus; automatic film transport and exposure counter; double exposure prevention. Last List Price: \$175. Used Seiling Price: \$35-\$45. Spec. Ident. Points: 1. No factory installed sync.

AUTOMATIC REFLEX (1949)

Intro.: 1949 Disc.: 1952 Note: This camera is the Disc.: 1952 same as the 1947 version,

except for sync. Flash Sync: F, 1/50 to 1/400; M up to 1/25. Can be changed to Type 1 (X sync). See last page this

section. Last List Price: \$195. Used Selling Price: \$45-\$55.



Spec. Ident. Points: 1. Factory installed sync.

CIRO-FLEX

Manufacturer: Graflex, Inc., 3750 Monroe Ave., Rochester 3, N. Y. Note: This camera was originally manufactured by Ciro Cameras, Inc. Film Size: All models take 12 pictures 2½ x 2½ on 120 roll film.

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Intro.: 1940 Disc.: 1952 Lens: 85mm f/3.5 Wollensak. Shutter: Alphax, 1/10-1/200, B, T.

Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page this section.

Special Features: Twin-lens reflex focusing; built-in magnifier; sportsfinder; built-in depth-of-field scale. Last List Price: \$75.60.

Used Selling Price: \$15-\$25. Spec. Ident. Points: 1. No sync; 2. Alphax shutter.

CIRO-FLEX D

Note: This model is similar to B, but has MF sync. Intro.: 1948 Disc.: 1952 Last List Price: \$87.90. Used Selling Price: \$20-\$30. Spec. Ident. Points: 1. Builtin sync; 2. Alphax shutter.

CIRO-FLEX C

Intro.: 1946 Disc.: 1952 Lens: 85mm f/3.5 Wollensak.

Shutter: Rapax, 1-1/400, B,

Flash Sync: None. Type 1 (X sync) or 2 (with M bulbs) can be added. See last page this section.

Special Features: Same as Ciro-flex B.

Last List Price: \$97.65, Used Selling Price: \$15-\$25, Spec. Ident. Points: 1. No flash sync; 2. Rapax shutter; 3. f/3.5 lens.

CIRO-FLEX E



Intro.: 1948 Disc.: 1952 Lens: 85mm f/3.5 Wollensak. Shutter: Rapax, 1-1/400, B,

Flash Sync: MF. Special Features: Same as Model B. Last List Price: \$117.55. Used Selling Price: \$22-\$35. Spec. Ident. Points: 1. Builtin flash sync; 2. Rapax shutter; 3. f/3.5 lens.

CIRO-FLEX F

Intro.: 1949 Disc.: 1952
Lens: 83mm f/3.2 Wollensak Raptar.
Shutter: Synchromatic
Rapax, 1-1/400, B, T.
Flash Sync: MFX at all speeds, with adjustable time delay.
Special Features: Same as Model B.
Last List Price: \$148.75.
Used Selling Price: \$35-\$50.
Spec. Ident. Points: 1.
83mm f/3.2 lens; 2. Synchromatic Rapax shutter.

EXAKTA

Manufacturer: Ihagee Kamerawerk A. G., Dresden, Germany.
Importer: Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

VEST POCKET EXAKTAS

The following four cameras are known as the Vest Pocket Exaktas.

Film Size: All models take 8 pictures $2\frac{1}{2} \times 1\frac{5}{8}$ in. on 127 film.

Lens: All models except Exakta Junior incorporate threaded lens mounts for interchangeability of lenses. Lenses for the V.P. Exaktas were supplied without focusing mounts since the camera lens mount has a built-in helical focusing mount. Standard lens was 75mm f/3.5 Zeiss Tessar or Schneider Xenar; 75mm f/2.8 Tessar or Xenar; 80mm f/2 Biotar or Xenon; or 75mm f/3.5 Exaktar or Ihagee.

Shutter: All have focal-plane. Flash Sync: Type 1 (X sync) can be added to any non-X-sync Exakta. See last page this section.

EXAKTA A

Note: This model is the same as Exakta B, below, except for the shutter. Model A has 1/25-1/1000, B, T. No ST. Intro.: 1936 Disc.: 1945 Flash Sync: Same as Model B, below, except for a few from earliest production which had none. Type 1 (X sync) and/or 2 with FP buibs) can be added. See last page this section. Last List Price: Not available.

Used Selling Price: With 1/3.5 Tessar, \$30.\$43.
Spec. Ident. Points: 1. Was supplied only in black enamel finish; 2. No delayed action; 3. No slow-speed dial.

EXAKTA B

Intro.: 1937 Disc.: 1945 Shutter Speeds: 12-1/1000, B, T, ST (from 6to 1/1000). Flash Sync: For FP bulbs; M up to 1/25. See note above. Special Features: Film transport and shutter winding connected; sportsfinder; eye-level focusing; built-in magnifier.

Last List Price: Not available.
Used Selling Price: With f/2 Biotar, \$45-\$65.



Spec. Ident. Points: 1. Early version had film transport knob; later version had film transport lever; 2. Early version came only in black enamel finish; later version came with chrome finish.

EXAKTA JUNIOR

Intro.: 1936 Disc.: 1945
Lens: 75mm f/4.5 Anastigmat.
Shutter Speeds: 1/251/1000, B. T. No ST.
Flash Sync: As Model B.
Special Features: Other features same as Exakta A, but

tures same as Exakta A, but did not have interchangeable lens mount. Last List Price: Not available.

Used Selling Price: \$19-\$32. Spec. Ident. Points: 1. Noninterchangeable lens mount.

EXAKTA C

Note: This model is the same as Exakta B, with the addition of a plate back adapter, for using plates or cut film with rear groundglass focusing. When the plate back is used, the reflex finder cannot be used. Intro.: 1937 Disc.: 1945 Last List Price: Not available.

Used Selling Price: With

Used Selling Price: With f/2.8 Tessar, \$38-\$65. Spec. Ident. Points: 1. Only V. P. Exakta with provision for using plate back.

"SQUARE" EXAKTA

Note: This camera has the same shape as Exakta A, B, etc., but is much larger. Intro.: 1937 Disc.: 1938 Film Size: 12 pictures 2½ x 2½ on 120 film.

Lens: Interchangeable bayonet mount. Standard lenses were 80mm f/3.5 Zeiss Tessar or 85mm f/3.5 Ihagee Anastigmat. Note: This camera was introduced just prior to the war; there-

fore no auxiliary lenses or

special attachments have ever been supplied for it. Shutter Speeds: 12-1/1000, B, T, ST (from 6 to 1/1000). Flash Sync: As Model B. Special Features: Coupled film transport and shutter wind; sportsfinder; factory installed flash sync; exposure counter.
Last List Price: Not available.
Used Selling Price. With f/3.5 Tessar, \$45-\$60. Spec. Ident. Points: 1. Film transport lever situated on

GRAFLEX

bottom of camera: 2. Same

shape as previous Exaktas,

but considerably larger.

Manufacturer: Graflex Inc., 3750 Monroe Ave., Rochester 3, N. Y. Film: All models take 12 pictures on 120 film.

GRAFLEX "22" 200

Intro.: 1952 Disc.: 1957 Lens: 85mm f/3.5 Graftar. Shutter: Century, 1/10-1/200, B, T. Flash Sync: M up to 1/25, F to 1/100, X at all speeds. Special Features: MFX sync; built-in magnifier; field lens; built-in depth-of-field scale; sportsfinder; self-closing ruby window: shoe contact for flash.

Last List Price: \$74.50. Used Selling Price: \$25-\$35.



Spec. Ident. Points: 1. Until July 1953, was sunplied only with black metal trim; after July 1953, came only in bright metal trim; 2. Century shutter; 3. MFX flash sync.

GRAFLEX "22" 400

Intro.: 1952 Disc.: 1956 Note: This model is identical to Model 200 except for the shutter. Model 400 has a Graphex, 1-1/400, B, T. Flash Sync: M up to 1/25, f to 1/100, X at all speeds. Last List Price: \$94.50. Used Selling Price: \$30-\$40. Spec. Ident. Points. 1. See No. 1 for Model 200.

GRAFLEX "22" 400F

Intro.: 1952 Disc.: 1955 Note: This model is identical to Model 400 except for the following differences: 1. Lens is 83mm f/3.2 Optar; 2. Sync is fully adjustable. Flash Sync: MFX at all speeds, with adjustable time delay.
Last List Price: \$156.50.

Used Selling Price: \$35-\$52. Spec. Ident. Points: 1. See No. 1 for Model 200.

HASSELBLAD

Manufacturer: Victor Hasselblad Aktieboleg, Goteborg, Sweden.

Importer: Paillard Inc., 100 Sixth Ave., New York 13,

Film Size: 12 pictures 2¹/₄ x 2¹/₄ using 120 roll film. Also takes 16 pictures 1⁵/₈ x 2¹/₄ or superside size using accessory film mag-azine. 6.5 x 6.5cm sheet film can be used with accessory adapter back.

HASSELBLAD 1600F



Intro.: 1948 Disc.: 1954 Lens: Interchangeable. Standard lens is 80mm f/2.8 Ektar preset. Accessory lenses are Ektars from 55mm to 254mm, Sonnar 250mm f/4 and others. Shutter: Focal-plane, 1-1/1600, B.

Flash Sync: FP at all speeds,

M or X at 1-1/25.
Special Features: Single-lens reflex focusing; inter-changeable film magazines and focusing hoods; single knob for shutter cocking and film transport; frame counter; film type indicator. Last List Price: With 80mm f/2.8 Ektar, \$499.50.

Used Selling Price: With f/2.8 Ektar, \$180-\$220. Spec. Ident. Points: 1. Top shutter speed of 1/1600.

HASSELBLAD 1000F

Intro.: 1954 Disc.: 1960 Shutter: Focal-plane, 1-1/1000.

Lens: Interchangeable. Standard lens is 80mm f/2.8 Zeiss Tessar. Accessory lenses are 60mm f/5.6 Zeiss Distagon, 135mm f/3.5 Zeiss Sonnar, 250mm f/5.6 Sonnar, and 508mm f/5.6 Dallmeyer Dallon.

Flash Sync: FP, X at 1/25. Special Features: Same as 1600F

Last List Price: \$379.50. Used Selling Price: With f/2.8 Tessar, \$220-\$250. Spec. Ident. Points: 1. Top shutter speed of 1/1000.

IKOFLEX

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y. Film Size: All models take pictures 21/4 x 21/4 on 120 film.

IKOFLEX 1 (1938)



Disc.: 1950 Intro.: 1938 Lens: 75mm f/3.5 Novar or 75mm f/3.5 Tessar. Shutter: Until 1939, came

with Compur, 1-1/300, B; after 1939, came with Klio, 1-1/250, B.

Flash Sync: None. With Klio shutter, Type I (X sync) only can be added; with Compur, Type 1 or 2 (M bulbs). See last page this

section. Special Features: Built-in magnifier; parallax correction; double exposure prevention; built-in depth-of-field scale; body shutter release

Last List Price: With Compur shutter and Novar lens, \$72; with Klio shutter and Novar lens, \$99; with Klio shutter, Tessar lens, \$120. Used Selling Price: With f/3.5 Tessar, \$20-\$33. Spec. Ident. Points: 1. Knob focusing, instead of level

focusing as earlier version; Compur or Klio shutter.

IKOFLEX Ia



Intro.: 1952 Disc.: 1956 Lens: 75mm f/3.5 Novar or Tessar. Shutter: Prontor SV, 1-

1/300, B, ST. Flash Sync: MX. Special Features: "Extra-brite" focusing screen; sportsfinder; magnifier; automatic exposure counter; automatic film stop;

body shutter release; double

body shutter release, exposure prevention.
Last List Price: With Novar lens, \$76; with Tessar, \$96. Used Selling Price: With f/3.5 Tessar, \$34-\$42. Spec. Ident. Points: 1. Supplied with Prontor shutter; 2. Does not have folding shutter release as Model Ib.

IKOFLEX 1b

Note: This is an improved version of the earlier Ikoflex la. Differences are: antireflection baffling in interior; magnifying lenses on shutter-speed and diaphragm windows; focusing hood opens and closes in single action; folding body shutter release; Prontor SVS instead of SV shutter.

Intro.: 1956 Disc.: 1958 Intro.: 1956 Disc.: 1958 Flash Sync: Same as la. Last List Price: With Novar lens, \$99; with Tessar, \$119. Used Selling Price: With Tessar, \$40-\$55. Spec. Ident. Points: 1. Dif-ferentisted from Modiev In

ferentiated from Ikoflex la by having folding shutter release; 2. Differentiated from Ikoflex Ic by not having built-in exposure meter; Model with Tessar lens discontinued in 1957.

IKOFLEX Ic



Note: This model is same as lb. but has built-in photoelectric exposure meter. Intro.: 1956 Disc.: 1958 Last List Price: With Novar lens, \$126; Tessar, \$146. Used Selling Price: With Tessar, \$60-\$75. Spec. Ident. Points: 1. Builtin exposure meter.

IKOFLEX II

Intro.: 1937 Disc.: 1939 Lens: 75mm f/3.5 Zeiss Tessar. Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: None. Same as Model I. Special Features: Built-in

magnifier; auto film counter; auto film stop; sportsfinder;

double exp. prevention.
Last List Price: \$116.
Used Selling Price: \$34-\$45.
Spec. Ident. Points: 1. Early version had lever focusing; later version had knob focusing; 2. Exposure counter; 3. f/3.5 Tessar lens.

IKOFLEX IIa (1950)



Intro.: 1950 Disc.: 1952 Lens: 75mm f/3.5 Tessar. Shutter: Compur-Rapid, 1-

1/500, B. Flash Sync: X. Special Features: Exposure counter; condenser lens un-der ground glass; automatic stop; sportsfinder; double exposure prevention; built-in magnifier; body shutter release.

Last List Price: \$164. Used Selling Price: \$40-\$55. Spec. Ident. Points: 1. Peep windows on each side of viewing lens; 2. F-stops and shutter speeds set by levers instead of knurled wheels as on later version.

IKOFLEX lia (1953)

Intro.: 1953 Disc.: 1956 Lens: 75mm f/3.5 Tessar. Shutter: Synchro-Compur, 1-1/500, B.

Flash Sync: MX. Special Features: "Extra-brite" focusing screen; film transport coupled to shutter cocking; exposure counter; knurled wheels for setting f-stops and shutter speeds; sportsfinder; built-in magnifier; body shutter release

Last List Price: \$126. Used Selling Price: \$45-\$62.



Spec. Ident. Points: 1. Peep window located over viewing lens mount; 2. Knurled wheels located at sides of lens mount; 3. No LVS. M KOINP NFI

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IKOFLEX III

Intro.: 1939 Disc.: 1940 80mm f/2.8 Zeiss Lens: Shutter: Compur-Rapid, 1-1/400, B, ST.

Flash Sync: None. Same as Model I. Special Features: Built-in magnifier, parallax correction; built-in Albada sportsfinder; lever crank film transport coupled to shutter cocking exposure counter; body shutter release. Last List Price: \$219. Used Selling Price: \$48-\$59.



Spec. Ident. Points: 1. Only Ikoflex model with film transport crank lever; 2. Only Ikoflex model supplied with Albada sportsfinder; 3. Made only with f/2.8 lens.

IKOFLEX FAVORIT

Intro.: 1956 Disc.: 1960 Lens: 75mm f/3.5 Zeiss Shutter: Synchro-Compur,

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1-1/500, B, ST. Flash Sync: MX. Special Features: Built-in exposure meter; f-numbers, shutter speeds visible from above in peep windows; cross-coupled LVS; film advance knob with auto stop, starter marks.

Last List Price: \$159. Used Selling Price: \$70-\$95.



Spec. Ident. Points: 1. LVS shutter; 2. Built-in meter.

MINOLTA

Manufacturer: Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan. Importer: Minolta Corp., 200 Park Ave. S., New York 3, Film Size: All models take 12 pictures 21/4 x 21/4 on 120 film.

MINOLTACORD

Intro.: 1954 Disc.: 1956 Lens: 75mm f/3.5 Promar SIII Shutter: Optiper MXS, 1-1/400, B, ST. Flash Sync: MX. Special Features: Lever-operated film transport; automatic film stop; lever focus-

ing; automatic film counter;

built-in magnifier; sports-finder; body shutter release;

accessory shoe.



Last List Price: \$69.50. Used Selling Price: \$28-\$40. Spec. Ident. Points: 1. Shut-ter cocking lever; 2. Promar instead of Rokkor lens as in Minolta Autocord.

AUTOCORD I-O



Intro.: 1955 Disc.: 1956 Lens: 75mm f/3.5 Rokkor. Shutter: Optiper MXS, 1-

1/400, B, ST.
Flash Sync: MX.
Special Features: Film transport coupled to shutter cocking (double exposure prevention); provision for intentional double exposure.

Others as Minoltacord.
Last List Price: \$99.50.
Used Selling Price: \$40-\$53.
Spec. Ident. Points: 1. Differentiated from Minolta Autocord Models I-S and L by having Optiper instead of Seikosha shutter; 2. No Light Value Scale.

ROLLEICORD

Manufacturer: Franke & Heidecke, Braunschweig, Germany. Importer: Burleigh Brooks, Inc., 10 W. 46 St., New York 36, N. Y. Film Size: All models of Rolleicord take 12 pictures 2½ x 2½ on 120 film. Model Va has system of interchangeable counter mechanisms and masks for total of 5 formats (see Model Va description).

ROLLEICORD I

Intro.: 1933 Disc.: 1935 Lens: 75mm f/4.5 Zeiss Triotar. Version introduced in 1934 had f/3.8 Triotar. Shutter: Compur 1-1/300,

Flash Sync: None. Type I (X sync) can be added. See last page this section. Special Features: Exposure

counter (1st exposure must be set in window); sportsfinder; built-in magnifier. Last List Price: \$57.50.
Used Selling Price: With f/3.8 Triotar, \$18-\$27.
Serial Numbers: None.



Spec. Ident. Points: 1. Be-fore 1934, came only with all nickel-plated body; after 1934, was supplied only with leather covered body; 2. No automatic film stop; 3. Only Rolleicord with exposure counter on left side.

ROLLEICORD IA



Intro.: 1935 Disc.: 1941 Lens: 75mm f/4.5 or f/3.8 Triotar. Shutter: Compur, 1-1/300,

B. T.

Flash Sync: None. Type I (X sync) can be added. See

last page this section.

Special Features: Accepts plate and 35mm film adapters. Other features same as Rolleicord I, 1934 version. Last List Price: \$91.

Used Selling Price: With f/4.5 Triotar, \$20-\$35.
Spec. Ident. Points: 1. Automatic film stop; 2. Rim set

ROLLEICORD II

Intro.: 1938 Disc.: 1951 Lens: 75mm f/3.5 Triotar. Version introduced in 1950 that factory coated f/3.5 Triotar or Xenar lens. Shutter: Compur, 1-1/300, B, T. Version introduced in 1945 had Compur-Rapid, 1-/500, B; version introduced in 1950 had same shutter and flash sync.

Flash Sync: X.
Special Features: Bayonet mount for lens accessories (early versions had bayonet mount on taking lens only, later versions on both viewing and taking lenses); eye-level focusing. Other fea-tures same as Model IA.

Last List Price: With un-coated Triotar f/3.5 lens and either Compur or Compur-Rapid shutter, \$118; with coated Triotar lens in flash sync Compur-Rapid, \$140; with coated Xenar lens in flash sync Compur-Rapid, \$160.

Used Selling Price: With f/3.5 Triotar, \$25-\$42. Serial Numbers: 612,000 to 1.135.999



Spec. Ident. Points: 1. Eyelevel focusing; 2. Film window; 3. From 1939 to 1950, came without flash sync.

ROLLEICORD III

Intro.: 1950 Disc.: 1953 Lens: 75mm f/3.5 Triotar or Xenar. Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: X.

Special Features: Built-in magnifier covering entire ground-glass image; auto-matic film feeding (not nec-essary to set 1st exposure in window, which is eliminated). Others as Model II. Last List Price: With Triotar lens, \$139.50; with Xenar, \$149.50.

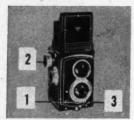
Used Selling Price: With f/3.5 Xenar, \$35-\$55. Serial Numbers: 1,137,000 to 1,344,050.



Spec. Ident. Points: 1. First Rolleicord without film win-dow; 2. Back latch has safety lock.

ROLLEICORD IV

Intro.: 1953 Disc.: 1955 Lens: 75mm f/3.5 Xenar. Shutter: Synchro-Compur, 1-1/500, B. Flash Sync: MX.



Special Features: Double and blank exposure prevention; provision for intentional double exposures; anti-reflection baffling in interior. Other features same as Model III.

Last List Price: \$149.50 (including case).

Used Selling Price: \$45-\$65. Serial Numbers: 1,344,051 to 1,390,999

Spec. Ident. Points: 1. First Rolleicord with MX selection lever; 2. No release button in film transport knob; 3. Cable release socket beneath taking lens.

ROLLEICORD V



Intro.: 1955 Disc.: 1957 Lens: 75mm f/3.5 Xenar. Shutter: Synchro-Compur LVS, 1-1/500, B, ST.

Flash Sync: MX.

Special Features: Shutter incorporates Light Value Scale cross-coupled to lens diaphragm; factory installed flash sync; double and blank exposure prevention with provision for making intentional double exposures; large focusing knob with built-in film speed indicator; built-in depth-of-field scale; 2.5X viewing magnifier; sportsfinder; automatic parallax compensation; automatic exposure counter; Light Value table on back of camera; film positions for correct starting before closing back; single lever for cocking and releasing shutter; focuses from 3 ft. to infinity with one revolution of focusing knob; lock for flash contact.

Last List Price: \$149.50 (in-

cluding case).

Used Selling Price: \$50-\$75. Serial Numbers: From 1,-

500,000.

Spec. Ident. Points: 1. MXV selector lever (V is self timer); 2. Built-in film speed

indicator; 3. Light Value Scale; 4. Lever for releasing flash contact lock.

ROLLEIFLEX

Manufacturer: Franke & Heidecke, Braunschweig, Germany.
Importer: Burleigh Brooks,

Importer: Burleigh Brooks, Inc., 10 W. 46 St., New York 36, N. Y.

Film Size: All 6 x 6cm Rolleiflexes take 12 pictures 2½ x 2½ on 120 film. Note: A few oversized cameras taking 9 x 9cm pictures on 122 film were made.

Flash Sync: Type 1 (X sync) can be added to any nonsync Rolleiflex. See last page this section.

ROLLEIFLEX (Original)



Intro.: 1929 Disc.: 1932 Film Size: 6 pictures 2½ x 2½ on BI (117) film (some were converted to take 12 pictures on 620 film).

pictures on 620 film).
Lens: 75mm f/4.5 Zeiss
Tessar. Version B introduced in 1929 had 75mm
f/3.8 Tessar.

Shutter: Compur, 1-1/300, B, T. Flash Sync: None. See note

above.
Special Features: Eye-level focusing; built-in magnifier.
Last List Price: With f/4.5
Tessar, \$75; with f/3.8 Tes-

sar, \$85. Used Selling Price: With f/3.8 Tessar, \$18-\$31. Serial Numbers: To 200,-000.

Spec. Ident. Points: 1. Made only with film winding knob instead of lever crank; 2. Made only with rim set shutter (no peep window); 3. Only Rolleiftex model without film counter (red window must be used).

ROLLEIFLEX STANDARD (1932)

Intro.: 1932 Disc.: 1937 Lens: 75mm f/4.5, f/3.8 or f/3.5 Tessar.

Shutter: Compur, 1-1/300, B, T. Version introduced in 1934 had Compur-Rapid, 1-1/500, B.

Flash Sync: None. See note beginning Rolleiflex section. Special Features: Parallax correction; built-in sportsfinder; lever crank film transport; exposure counter (1st exposure must be set in red window); built-in magnifier; peep windows for lens stops and shutterspeed settings; accepts plate or 35mm adapters, other accessories.

other accessories.
Last List Price: With f/4.5
or f/3.8 Tessar, \$125.
Used Selling Price: With
f/3.8 Tessar, \$22-\$40.
Serial Numbers: 200,000 to
567.550.

Spec. Ident. Points: 1. Made only with lens mount accepting push-on accessories; 2. Only 6 x 6cm Rolleiflex with single lever for tensioning and releasing shutter; 3. Only 6 x 6cm Rolleiflex with 2 windows.

ROLLEIFLEX AUTOMAT (1937)



Intro.: 1937 Disc.: 1949 Lens: 75mm f/3.5 Tessar. Version introduced in 1945 came with either Tessar or Xenar f/3.5 lens.

Shutter: Compur-Rapid, 1-1/500, B, T, ST.

Flash Sync: None. See note, beginning Rolleiflex section. Special Features: Eye-level focusing; film transport coupled to shutter cocking (double exposure prevention); automatic film feeding (not necessary to set 1st exposure in red window, which is eliminated); knurled wheels for setting lens stops and shutter release; built-in magnifier; parallax correction; peep windows for lens stops and shutter-speed settings. Last List Price: With Xenar lens, \$220; Tessar, \$250. Used Selling Price: With f/3.5 Tessar, \$40-\$55.

Serial Numbers: 480,000 to 1,000,000.

Spec. Ident. Points: 1. From 1937 to 1939, made with bayonet mount on taking lens only; after 1939, made with bayonet mounts on both viewing and taking lenses; 2. Only Rolleiflex Automat with B and T shutter settings; 3. Only Rolleiflex Automat lacking sportsfinder.

ROLLEIFLEX STANDARD

Intro.: 1939 Disc.: 1941 Lens: 75mm f/3.5 Zeiss Tessar.

Shutter: Synchro-Compur, 1-1/500, B.

Flash Sync: None. See note, beginning Rolleiflex section.



Special Features: Film transport coupled with shutter cocking (1st exposure must be set in red window). Other features same as Automat 1937.

Last List Price: \$185. Used Selling Price: \$30-\$45. Serial Numbers: 805,000 to 927,999.

Spec. Ident. Points: 1. Lens stops, and shutter speeds set by levers instead of knurled wheels; 2. No ST.

ROLLEIFLEX AUTOMAT



Intro.: 1949 Disc.: 1951 Lens: 75mm f/3.5 Zeiss Tessar or Schneider Xenar. Factory coated lenses have following marks engraved on lens mount: Zeiss, "T"; Schneider, * in red. Shutter: Compur-Rapid, 1-1/500, B, ST. b tie w d bifinal second fill Laf/7!

Flash Sync: X. Special Features: Sportsfinder.Other features same as Automat 1937. Last List Price: With Xenar lens, \$235; Tessar, \$275. Used Selling Price: With /3.5 Tessar, \$70.\$90. Serial Numbers: 1,100,000 to 1,168,000.

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Spec. Ident. Points: 1. Made only with X type sync (no MX selector lever).

ROLLEIFLEX AUTOMAT



Intro.: 1951 Disc.: 1954 Lens: 75mm f/3.5 Tessar or Xenar. Shutter: Compur-Rapid, 1-

1/500, B, ST. Flash Sync: MX.

Special Features: Built-in magnifier showing entire ground-glass image. Others same as Automat 1949.
Lest List Price: With Xenar lens, \$219.50; with Tessar, \$239.50.

\$239.50. Used Selling Price: With f/3.5 Tessar, \$80-\$105. Serial Numbers: 1,100,000 to 1,427,999.

Spec. Ident. Points: 1. Lever for selecting M or X sync.

ROLLEIFLEX AUTOMAT

Intro.: 1954 Disc.: 1956 Lens: 75mm f/3.5 Xenar or Tessar.

Shutter: Synchro-Compur LVS, 1-1/500, B, ST. Flash Sync: MX.

Special Features: Shutter incorporates Light Value Scale cross-coupled to lens diaphragm; shutter cocking and self timer tensioning coupled to film transport; double and blank exposure prevention with provision for making intentional double exposures; exposure table with Light Values on back of camera; body shutter release with safety lock; extra large focusing knob with built-in film type indicator; eye-level focusing; built-in magnifier; sportsfinder; built-in feeler mechanism for easy film loading; self-locking safety hinge on camera back; automatic exposure counter; lever-crank film transport.

Last List Price: With 75mm f/3.5 Xenar, \$234.50; with 75mm f/3.5 Tessar, \$249.50 (prices incl. case).

Used Selling Price: With 1/3.5 Xenar, \$85-\$110. Serial Numbers: 1,428,000 to 1,739,999.



Spec. Ident. Points: 1. Light Value Scale; 2. Extra large focusing knob with film type indicator.

ROLLEIFLEX AUTOMAT f/2.8

Intro.: 1950 Disc.: 1953 Lens: 80mm f/2.8 Tessar. B version with 5-element 80mm f/2.8 Biometar lens may occasionally be found. Shutter: Compur-Rapid, 1-1/500, B, ST.

Flash Sync: Early ones had X only; late version had MX. See serial numbers.



Special Features: Same as Automat 1949. Last List Price: With X type sync, \$325; with MX, \$345. Used Selling Price: With X shutter, \$80-\$110. Serial Numbers: From 1,101,000, X sync; from 1,201,000, MX sync. Spec. Ident. Points: 1. Only 6 x 6cm Rolleiflex supplied with Tessar f/2.8 lens; 2. Has larger diameter lens.

ROLLEIFLEX AUTOMAT f/2.8C

bayonet mount requiring special size accessories.



Intro.: 1953 Disc.: 1956 Lens: 5-element 80mm f/2.8 Xenotar or Planar. Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX.

Special Features: Provision for intentional double exposures; built-in film speed and film type indicator in focusing knob; safety locks on flash outlet and on lens stop and shutter-speed wheels; built-in 35mm exposure counter; adjustable magnifier; lever-locking tripod base; safety film knobs; ribbed baffled interior for protecting film against internal reflections. Others as 1950 Automat 1/2.8.

Last List Price: \$309.50 (with case). Used Selling Price: \$125-

\$150. Serial Numbers: Not available.

Spec. Ident. Points: 1. Xenotar or Planar lens; 2. No LVS system.

ROLLEIFLEX AUTOMAT

Note: This camera is similar to Rolleiflex Automat 2.8c, but has the following differences: shutter incorporates Light Value Scale cross-coupled to lens diaphragm; shutter release lock made of metal instead of plastic; single lever selects M or X sync and sets self timer; film spool knobs remain in retracted position until pushed in instead of having to be held out.

Intro.: 1955 Disc.: 1956 Last List Price: With 80mm f/2.8 Xenotar or Planar, \$289.50 (with case). Used Selling Price: \$140-

\$160. Serial Numbers: 1,600,000 to 1,620,999.

Spec. Ident. Points: 1. Light Value Scale; 2. No provision for built-in exposure meter as in later Automat 2.8E.

ROLLEIFLEX AUTOMAT 3.5E



Intro.: 1957 Disc.: 1959 Lens: 75mm f/3.5 Xenotar or Planar. Shutter: Synchro-Compur LVS, 1-1/500, B, ST.

LVs, 1-1/300, B.
Flash Sync: MX.
Special Features: Optional built-in double-scale exposure meter (provision for simple installation later); automatic depth-of-field indicator coupled to lens diaphragm. Other features

as Rolleiflex Automat 2.8D. Last List Price: With Planar lens: W/meter, \$266.95; less meter, \$231.95. With Xenotar: W/meter, \$251.95; less meter, \$216.95 (prices include case).

include case).
Used Selling Price: With meter and Planar lens, \$150-\$170.
Serial Numbers: From 1,740,000.

Spec. Ident. Points: 1.
75mm f/3.5 Xenotar or Planar lens; 2. Built-in exposure meter or provision for installation; 3. Auto depth-of-field indicator.

ROLLEIFLEX 4 x 4CM 1931



Intro.: 1931 Disc.: 1938 Note: First few models were called "Babyflex."

Film Size: Takes 12 pictures 1% x 1% on 127 film.

Lens: 60mm f/3.5 or f/2.8 Tessar. After 1934, came only with f/2.8 Tessar. Shutter: Compur, 1-1/300, B, T. Version introduced in 1934 had Compur-Rapid, 1-1/500 B, T. Flash Sync: None. See note,

Flash Sync: None. See note, beginning Rolleiflex section. Special Features: Sportsfinder; film transport by lever crank; built-in magnifier; frame counter (1st must be set in red window). Last List Price: With 1/3.5 lens, \$106.50; f/2.8, \$122. Used Selling Price: With 1/3.5 Tessar, \$23.\$39. Serial Numbers: 200,000 to

600,000.
Spec. Ident. Points: 1. From 1931 to 1933, came only with rim set shutter; after 1933, had peep windows, and levers for setting lens stops and shutter speeds; 2. Made only with lens mount accepting push-on accessories.

ROLLEIFLEX 4 X 4CM

Intro.: 1938 Disc.: 1941 Film Size: Takes 12 pictures 1% x 1% on 127 film.
Lens: 60mm f/2.8 Tessar.
Shutter: Compur-Rapid, 1-1/500, B, T.
Flash Sync: None. See note, beginning Rolleiflex section.
Special Features: Taking lens accepts bayonet mount accessories. Other features

as 4 x 4cm Rolleiflex 1934.

Last List Price: \$148.50. Used Selling Price: \$35-\$48. Serial Numbers: 622,000 to 733,000.



Spec. Ident. Points: 1. Bayonet mount on taking lens.

ROLLEIFLEX 4 x 4CM 1957

Intro.: 1957 Disc.: 1959 Film Size: Takes 12 pictures 1% x 1% on 127 film. Lens: 60mm f/3.5 Schneider Xenar.

Shutter: Synchro-Compur MXV, 1-1/500, B, ST. Flash Sync: MX.

Special Features: LVS shutter; bayonet filter mounts; film advance knob sets film counter automatically.

Last List Price: \$99.50. Used Selling Price: \$45-\$60.



Spec. Ident. Points: 1. LVS 2. Two-tone gray 3. Film transport knob, instead of lever.

Synchro-Compur, Shutter: 1-1/500, B.

Flash Sync: MX at all speeds.
Special Features: Coupled

rangefinder with combined range-viewfinder eyepiece; coupled film transport; double exposure prevention; built-in depth-of-field scale; film type indicator; acces-

Last List Price: \$119.50. Used Selling Price: \$40.\$55. Spec. Ident. Foints: 1. Cou-Spec. Ident. Point pled rangefinder.

POLAROID LAND

Manufacturer: Polaroid Corp., 730 Main St., Cam-bridge 39, Mass. All models are designed to produce finished prints approxi-mately 10 sec. after expo-sure on Polaroid Land film.

POLAROID **HIGHLANDER LAND 80**



Intro.: 1954 Disc.: 1957 Film Size: 8 pictures 23/4 x

31/2. Lens: Triplet with effective range from f/8.8 to f/50, front element focusing.

Shutter: Polaroid, 1/25,-1/100, B.

Flash Sync: M.
Special Features: As in
Model 95-type cameras, a
single exposure control dial takes the place of conven-tional lens and shutter calibrations; however, in Model 80 the dial is numbered from 2 to 9 instead of 1 to 8. Other features: flash connection is made by clipping flashgun directly onto top of camera; enclosed optical viewfinder; accessory shoe;

self-erecting bed. Last List Price: \$69.95. Used Selling Price: \$30-\$42. Spec. Ident. Points: 1. Camera is much smaller than other models; 2. Takes 23/4 x 3½ pictures; 3. Has enclosed instead of frame type optical viewfinder; 4. Exposure dial numbered from 2 to 9; 5. "Model 80" engraved on front support.

POLAROID HIGHLANDER LAND

Intro.: 1957 Disc.: 1959 Film Size: 8 pictures 23/4 x 3½. Note: This camera is similar

to Model 80 except that it has EV numbers instead of Polaroid numbers. Last List Price: \$76.85. Used Selling Price: \$34-\$45.



Spec. Ident. Points: 1. EV

POLAROID LAND 95

Intro.: 1948 Disc.: 1954 Film Size: 8 pictures 31/4 x

Lens: Triplet with effective range from f/11 to f/45. Shutter: Polaroid, 1/8-1/

Flash Sync: M. Special Features: A single exposure control dial, numbered from 1 to 8, takes the place of conventional lens and shutter calibrations; optical eye-level vfdr; focusing by lever which moves entire shutter-lens housing on track; accessory shoe. Last List Price: \$89.75.

Used Selling Price: \$35-\$45.



Spec. Ident. Points: 1. Only Spec. Ident. Points: 1. Only Polaroid Land model with "ball and mast" sighting point for viewfinder; 2. "Model 95" engraved on lensboard; 3. Differentiated from later Model 95A by not having X sync.

POLAROID SPEEDLINER LAND 95A

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Intro.: 1954 Disc.: 1957 Film Size: 8 pictures 31/4 x

Lens: Triplet with effective

Lens: Triplet with effective range from f/8.8 to f/35. Shutter: Polaroid, 1/12, 1/25, 1/50, 1/100, B. Flash Sync: MX (Latter is electronic flash contact for settings 4 through 8). Special Features: As in Medical Programme Model 95, a single exposure control dial, numbered from 1 to 8, takes the place of conventional lens and shutter calibrations; optical and wire frame viewfinder; film roll drops into place in camera instead of having to

FOLDING ROLL FILM CAMERAS

ANSCO

Manufacturer: Ansco, 40 Charles St., Binghamton,

Film Size: All models described below take 12 pictures 21/4 x 21/4 on 120 film.

SPEEDEX



Disc.: 1956 Intro.: 1951 Lens: 85mm f/4.5 Agnar. Shutter: Vario, 1/25-1/200, Flash Sync: X.

Special Features: Optical eye-level viewfinder; zone focusing accessory shoe. Last List Price: \$29.50. Used Selling Price: \$9-\$15. Spec. Ident. Points: 1. Vario shutter; 2. No rangefinder.

SPEEDEX SPECIAL



Intro.: 1951 Disc.: 1957 Lens: 85mm f/4.5 Apotar. Shutter: Until 1953, came

with Prontor S, 1-1/300, B; version introduced in 1953 has Prontor SV, 1-1/300, B, ST

Flash Sync: MX. Special Features: Double exposure prevention; zone focusing; built-in depth-offield scale; accessory shoe. Last List Price: \$47.50.

Used Selling Price: \$15-\$24. Spec. Ident. Points: 1. First version has Prontor S shut-ter; 1953 version has Prontor SV: 2. No rfdr.

SPEEDEX SPECIAL "R"

Intro.: 1953 Disc.: 1957 Lens: 85mm f/4.5 Apotar. Shutter: First version has Prontor S, 1-1/300, B; 1953 version has Prontor SV, with ST; last has Prontor SVS. Flash Sync: MX.

Special Features: Built-in, non-coupled rangefinder; double exposure preven-tion; zone focusing; acces-

sory shoe. Last List Price: \$55. Used Selling Price: \$17-\$28. Spec. Ident. Points: 1. Builtin, non-coupled range-finder; 2. First version has Prontor S shutter; second has SV; last has SVS.

SUPER SPEEDEX



Intro.: 1954 Disc.: 1958 Lens: 75mm f/3.5 Solinar.

be clipped in; film release is red toggle switch instead of button as in Model 95. Others same as Model 95. Last List Price: \$89.75. Used Selling Price: \$40-\$50.

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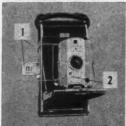
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Spec. Ident. Points: 1. Differentiated from Model 95 by having combination optical and wire frame view-finder; 2. Has additional connection for electronic flash; 3. "Model 95A" engraved on lensboard.

POLAROID SPEEDLINER LAND 95B



Note: This model is similar to Model 95A, but its exposure control dial is marked in EV numbers 10 to 17. Intro.: 1957 Disc.: 1960 Last List Price: \$97.75. Used Selling Price: \$45-\$60. Spec. Ident. Points: 1. "Model 95B" engraved on lensboard; 2. "EV" above exposure control dial.

POLAROID LAND 100

Note: This model is basically similar to the Speedliner (Model 95A), but has been modified slightly for heavy duty business and industrial use. Lens and shutter are specially selected for sharpness and accuracy.
Intro.: 1954 Disc.: 1957
Special Features: Permanently lubricated spread roller bearings; extra-strong stainless steel tripod sockets. Others same as 95A.
Last List Price: \$95.75.
Used Selling Price: Not available.
Spec. Ident. Points: 1.
"Model one hundred" engraved on lensboard.

POLAROID LAND 150

Note: This model is basically similar to Model 95B, but has following differences: Coupled range-finder, optical parallax-corrected viewfinder; shoe into which flashgun fits and makes direct connection; special outlet for electronic

flash; large focusing knob at bottom of camera bed. Intro.: 1957 Disc.: 1960 Last List Price: \$113.50. Used Selling Price: \$50-\$65.



Spec. Ident. Points: 1. "Model 150" engraved on lensboard and focusing knob; 2. Coupled range-finder; 3. "EV" engraved above exposure control dial.

POLAROID LAND 700

Note: This model is basically similar to the Speediner (Model 95A), but has a non-coupled rangefinder. Other differences are: specially selected shutter and permanently lubricated bearings for the steel rollers. Intro.: 1955 Disc.: 1957 Last List Price: \$125. Used Selling Price: \$55-\$75.



Spec. Ident. Points: 1. Builtin non-coupled rangefinder; 2. "The 700" engraved on front of shutter housing.

POLAROID PATHFINDER LAND



Intro.: 1952 Disc.: 1957 Film Size: 8 pictures 3½ x 4½. Lens: 127mm f/4.5 Wollensak Raptar, calibrated in conventional way. Shutter: Rapax II, 1-1/400, B, T, calibrated in conventional way.

Flash Sync: MX.

Special Features: Coupled rangefinder; depth-of-field scale; parallax correction; accessory shoe; built-in exposure calculator matches readings of GE-Polaroid exposure meter; extra large

focusing knob.
Last List Price: \$249.50.
Used Selling Price: \$70-\$95.
Spec. Ident. Points: 1. Convencional f-stops and shutter-speed calibrations; 2.
Coupled rangefinder; 3.
"Pathfinder" engraved on lens plate, focusing knob.

POLAROID PATHFINDER LAND 110A



Intro.: 1957 Disc.: 1960 Film Size: 8 pictures 3½ x 4½. Lens: 127mm f/4.7 Rodenstock, calibrated in conventional way: Shutter: Prontor SVS, 1-1/300, B, ST.

Flash Sync.: MX.
Special Features: Coupled rangefinder; parallax correction; lens cover; shutterlens EV interlock; acc. shoe; extra large focusing knob.
Last List Price: \$172.50.
Used Selling Price: \$80-\$105.

Spec. Ident. Points: 1. Prontor SVS shutter; with conventional and EV scales; 2. Coupled rangefinder; 3. "Pathfinder 110A" engraved on lens plate; 4. Built-in lens cover.

VOIGTLANDER

Manufacturer: Voigtlander A. G. Braunschweig, Germany. Importer: H. A. Bohm & Co., 2814 W. Peterson Ave., Chicago 45, Ill.

VOIGTLANDER BABY BESSA (Original)



Film Size: 12 pictures 2½ x 2½ on 120 film.
Intro.: 1939 Disc.: 1940 Lens: 75mm f/3.5 Voigtar, 75mm f/4.5 Vaskar, or 75mm f/3.5 Skopar.
Shutter: Prontor 00 or Compur 00.
Flash Sync: None. Type 1 (X sync) can be added. See

last page this section.

Special Features: Folding type optical viewfinder; trigger type shutter release in baseboard; built-in depthof-field scale.

or-ried scale. Last List Price: With f/3.5 Voigtar, \$45; f/4.5 Vaskar, \$55; f/3.5 Skopar, \$65. Used Selling Price: With f/3.5 Voigtar, \$12-\$20. Spec. Ident. Points: 1. No built-in filter as in later versions.

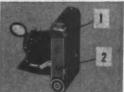
VOIGTLANDER BESSA 6 x 6

Film Size: 12 pictures 2½ x 2½ on 120 film. Intro.: 1948 Disc.: 1950 Lens: 75mm f/3.5 Voigtar r 75mm f/4.5 Vaskar. Shutter: Prontor 00, 1-1/300, B, T, ST. Flash Sync: None. Type 1 (X sync) can be added. See last page this section.



Special Features: Built-in hinged yellow filter. Other features same as Baby Bessa, Original model. Last List Price: With Voigtar lens, \$39.50; with Vaskar, \$45.50.
Used Selling Price: With f/4.5 Vaskar, \$20-\$25.
Spec. Ident. Points: 1. Built-in filter; 2. Frame type vfdr.

VOIGTLANDER BABY BESSA 1948



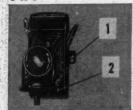
Film Size: There are two versions of this model; both use 120 film. One takes 12 pictures $2^1/_4 \times 2^1/_4$; the other, 16 pics $1^5/_6 \times 2^1/_4$. Intro.: 1948 Disc.: 1950 Lens: 75mm f/3.5 Voigtar, Skopar or Heliar, or 75mm f/4.5 Vaskar.
Shutter: Prontor 00 or Com-

snutter: Prontor 00 or Compur 00, 1-1/300, B (with special setting for Time). Flash Sync: None. Type 1 (X sync) can be added. See last page this section. Special Features: Optical type tubular finder; automatic exposure counter; built-in hinged filter; trigger shutter release in baseboard; depth-of-field scale. Last List Price: With Voigtar lens, \$39.50; with Vaskar, \$45.50.

Used Selling Price: With f/4.5 Voigtar, \$15-\$22.

Spec Ident. Points: 1. Optical type tubular finder; 2. Auto frame counter.

VOIGTLANDER BESSA 6 x 9



Film Size: 8 pictures 21/4 x $3\frac{1}{4}$ or 16 pictures $1\frac{5}{8}$ x $2\frac{1}{4}$ on 120 film. 2-74 on 120 mm. Intro.: 1937 Disc.: 1940 Lens: 105mm f/7.7 or f/6.3 Voigtar, 110mm f/6.3 or f/4.5 Voigtar, or 105mm

f/4.5 Skopar.

Shutter: Single (with f/7.7 Voigtar). 1/25, 1/75; Prontor (with f/6.3 Voigtar), 1/25-1/125; Prontor II (with f/4.5 Voigtar), 1/150. (with 1/4.5 Voigtar), 1-1/150; c. Compur (with 1/4.5 Skopar), 1-1/250. All shutters have B, T, ST. Flash Sync: None. Type 1 (X sync) can be added. See

last page this section. Special Features: Waistlevel and frame type optical finders; trigger shutter release in baseboard; builtin depth-of-field scale; mask for taking 16 pictures. Last List Price: With Voigtar lens: f/7.7, \$16; f/6.3, \$21.50; f/4.5, \$27.50. With f/4.5 Skopar, \$43.50. Used Selling Price: With f/4.5 Voigtar, \$14-\$20. Spec. Ident. Points: 1. mask for taking 16 pictures.

Frame type finder; 2. Trigger release in baseboard.

VOIGTLANDER BESSA I



Film Size: 8 pictures 21/4 x 31/4 or 16 pictures 15/8 x 21/4 on 120 film. Intro.: 1950 Disc.: 1956 Lens: 105mm f/3.5 Skopar. Shutter: Early versions Prontor S, 1-1/250, B, ST, Synchro-Compur, 1/500, B, ST. Last have Prontor SV, 1-1/300, B, ST. Flash Sync: Early versions have X only; later have MX. Special Features: Double exposure prevention; parallax-compensated optical viewfinder; zone focusing; body shutter release; built-in depth-of-field scale; mask

for taking 16 pictures. Last List Price: With f/4.5 Vaskar lens, \$57.50; with f/3.5 Color-Skopar, \$72.50.

Used Selling Price: With f/3.5 Color-Skopar, \$25-\$40.

Spec. Ident. Points: 1. No built-in rangefinder; 2. Body shutter release.

VOIGTLANDER R.F.

Film Size: 8 pictures 21/4 x 31/4 or 16 pictures 15/8 x 21/4 on 120 film. Intro.: 1939 Disc.: 1941 Lens: 105mm f/3.5 Skopar. Shutter: Compur-Rapid, 1-1/400, B, T, ST.
Flash Sync: None. Type 1
(X sync) or 2 (M bulbs) can

be added. See last page this section.

Special Features: Coupled rangefinder; built-in hinged filter; mask for taking 16 pictures; viewfinder mask selector knob; trigger type shutter release in base board; depth-of-field scale.

Last List Price: \$75. Used Selling Price: \$30-\$39. Spec. Ident. Points: 1. Builtin hinged filter; 2. Made only with black finish.

VOIGTLANDER BESSA II



Film Size: 8 pictures 21/4 x 31/4 on 120 film. Intro.: 1950 Lens: 105mm f/3.5 Color-Heliar, 105mm f/3.5 Color-Skopar or (in last version only) 105mm f/4.5 Apo-

Lanthar. Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX. Special Features: Coupled rangefinder with single eyepiece for range-viewfinder; zone focusing settings; built-in depth-of-field scale; settings: trigger release in baseboard. Last List Price: With f/3.5 Last List Price: With f/3.5 Color-Heliar, \$159.50; with f/3.5 Color-Skopar lens, \$119.50; with f/4.5 Apo-Lanthar, \$200. Used Selling Price: With f/3.5 Color-Heliar, \$40-\$55. Spec. Ident. Points: 1. Made

only with chrome finish; 2. Single window for r/vfdr.

ZEISS

Manufacturer: Zeiss Ikon A. G., Stuttgart, Germany. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.
Flash Sync: Type 1 (X sync)
can be added to any nonsync model. See last page this section.

SUPER IKONTA A 1934



Intro.: 1934 Disc.: 1937 Film Size: 16 pictures 13/4 x 21/4 on 120 film. Lens: 70 or 75mm f/3.5

Tessar. Shutter: Compur-Rapid, 1-

1/500, B, T. Flash Sync: None. See note

above. Special Features: Coupled rangefinder; self-erecting front; direct optical finder. Last List Price: With 70 or

75mm Tessar, \$110. Used Selling Price: \$25-\$39. Spec. Ident. Points: 1. No body shutter release (on earlier version only); 2. Made only with black en-amel finish with nickelplated fittings.

SUPER IKONTA A 1937

Film Size: Same as 1934 model. Intro.: 1937 Disc.: 1950 Lens: 75mm f/3.5 Tessar (1948 version has Xenar). Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: None. See note, beginning of Zeiss section. Special Features: Double exposure prevention; body shutter release; Albada sportsfinder. Other features same as 1934 version.

Last List Price: With 75mm f/3.5 Tessar, \$204; with Xenar, \$162.



Used Selling Price: \$32-\$44. Spec. Ident. Points: 1. Body shutter release; 2. Albada finder; 3. Made only in chrome finish.

SUPER IKONTA A 1950

Film Size: Same as 1934 model. Intro.: 1950 Disc.: 1956 Lens: 75mm f/3.5 Tessar. Shutter: Compur-Rapid, 1-1/500, B (last version has Synchro-Compur).

Flash Sync: Early versions with Compur-Rapid have X sync; later ones have MX. Special Features: Blank exposure prevention. Others same as 1937 version. Last List Price: \$102.

Used Selling Price: With MX sync, \$45-\$60.



Spec. Ident. Points: 1. Builtin flash sync; 2. Visual signal for blank exposure prev.

SUPER IKONTA B 1935

Note: Originally known as as Super Ikomat. Intro.: 1935 Disc.: 1937

Film Size: 11 pictures 21/4 x 21/4 on 120 film. Lens: 80mm f/3.5 or f/2.8

Tessar. Shutter: Compur-Rapid, 1-

1/400, B, ST. Flash Sync: None. See note, beginning of Zeiss section. Special Features: Coupled rangefinder; built-in depth-of-field scale; body shutter release; double exposure prevention; exposure

prevention; exposure counter; accessory shoe.
Las* List Price: With f/2.8
Tessar, \$154; with f/3.5
Tessar, \$140.
Used Selling Price: With f/3.5 Tessar, \$30-\$45.
Spec. Ident. Points: 1. Lens

and shutter housing finished in black enamel; 2. Separate eyepieces for v-, rfdr.

SUPER IKONTA B 1937



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Intro.: 1937 Disc.: 1951 Film Size: Same as 1935

Lens: 80mm f/2.8 Tessar. Shutter: Compur-Rapid, 1-1/400, B, ST.

Flash Sync: None. See note, beginning of Zeiss section. Special Features: Combined eyepiece for view- and rangefinder. Other features same as 1935 model.

Last List Price: \$154 Used Selling Price: \$35-\$50. Spec. Ident. Points: 1. From 1937 to 1948 lens and shutter housing was finished in black enamel; after 1948, in chrome; 2. Combined eyepiece for v., rfdr.

SUPER IKONTA B 1951

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Intro.: 1951 Disc.: 1956 Film Size: As 1935 model. Lens: 80mm f/2.8 Tessar. Shutter: Synchro-Compur, 1-1/500, B, ST. Flash Sync: MX. Special Features: Same as 1937 model. Last List Price: \$145. Used Selling Price: \$50-\$65. Spec. Ident. Points: 1. Factory installed sync; 2. Shutter speeds to 1/500 sec.

SUPER IKONTA III



Film Size: 12 pictures 21/4 x 21/4 on 120 film. Intro.: 1954 Disc.: 1958 Lens: 75mm f/3.5 Tessar or Novar. Shutter: Synchro-Compur. 1-1/500, B, ST.

Flash Sync: MX. Special Features: Coupled rangefinder with combined view- and rangefinder eye-piece; built-in depth-of-field scale; body shutter release; blank and double exposure prev.; zone focusing; auto exp. counter and film transexp. counter and film transport; film type indicator.
Last List Price: With Tessar, \$120; with Novar, \$89.
Used Selling Price: With f/3.5 Tessar, \$40-\$50.
Spec. Ident. Points: 1. Rangefinder assembly is completely enclosed; 2. Film type indicator; 3. Model with Tessar lens discontinued in 1956.

SUPER IKONTA IV



Note: This camera is similar to Super Ikonta III, but has

built-in exposure meter and LVS shutter. It comes with 75mm f/3.5 Tessar only. Intro.: 1956 Disc.: 1960 Last List Price: \$79. Used Selling Price: Not available. Spec. Ident. Points: 1. Builtin exposure meter; 2. LVS.

SUPER IKONTA BX 1937



Disc.: 1952 Film Size: 12 pictures 21/4 x 2¹/₄ on 120 film. Lens: 80mm f/2.8 Tessar. Shutter: Compur-Rapid, 1-1/400, B, ST.

Flash Sync: None. See note, beginning of Zeiss section. Special Features: Built-in photoelectric exposure meter, calibrated in American Scheiner degrees (after 1948 came with ASA indexes); automatic film stop: device indicates when all 12 exposures have

been completed. Others same as B, 1937 model. Last List Price: \$219. Used Selling Price: \$50-\$70. Spec. Ident. Points: 1. Before 1948 came with exposure meter in American Scheiner degrees; after 1948 meter had ASA indexes; 2. Meter housing is higher than on later version.

SUPER IKONTA BX 1952



Intro.: 1952 Disc.: 1957 Film Size: Same as 1937 model. Lens: 80mm f/2.8 Tessar. Shutter: Synchro-Compur, 1-1/500, B, ST.

Flash Sync: MX. Special Features: Built-in photoelectric exposure meter calibrated in ASA in-dexes. Other features same as Super Ikonta BX, 1937 model. Note: Exposure meter on this version requires less manipulation than meter in older version.

Last List Price: \$163. Used Selling Price: \$75-\$90. Spec. Ident. Points: 1. Fac-tory installed sync; 2. Shut-ter speeds to 1/500 sec.; 3. ASA indexes; 4. Exposure meter housing is consider-ably shorter in height than on older version.

SUPER IKONTA C 1934

Film Size: 8 pictures $2\frac{1}{4}$ x $3\frac{1}{4}$ or (with mask) 16 pictures $1\frac{3}{4}$ x $2\frac{1}{4}$ on 120 film.

Intro.: 1934 Lens: 105mm f/4.5 or f/3.8 Tessar.

Shutter: Compur (with f/4.5 Tessar), 1-1/250, B, T, or Compur-Rapid (with f/3.8 Tessar), 1-1/400, B, T. ST.

Flash Sync: None. See note, beginning of Zeiss section. Special Features: Coupled rangefinder; self-erecting front; direct optical finder. ast List Price: With f/4.5 Tessar, \$86; with f/3.8 Tessar, \$122.

Sar, \$122. With f/4.5 Tessar, \$23-\$35; with f/3.8, \$30-\$42. Spec. Ident. Points: 1. No body shutter release as in 1936 model; 2. Finished in 1946 with the same should be said to the same should be said to the same should be said to the said to th black enamel with nickel plated fittings; 3. No factory installed flash sync.

SUPER IKONTA C 1936



Film Size: Same as 1934 model. Intro.: 1936 Disc.: 1950 Lens: Until 1938, came with 105mm f/3.8 Tessar; after 1938, with either f/4.5 or f/3.5 Tessar. Shutter: Compur (with f/4.5

Tessar), 1-1/250, B, ST; Compur-Rapid (Tessar f/3.8 or f/3.5), 1-1/400, B. ST.

Flash Sync: None. See note, beginning of Zeiss section.

Special Features: Double exposure prevention; body shutter release; Albada sportsfinder. Other features same as earliest version. Last List Price: With f/3.8

Tessar, \$122.
Used Selling Price: with 1/3.5 Tessar, \$35-\$50.
Spec. Ident. Points: 1. Body shutter release; 2. Albada finder; 3. Made only with chrome finish; 4. No builtin flash sync.

SUPER IKONTA C 1950



Film Size: Same as 1934 model. Intro.: 1950 Disc.: 1955 Lens: 105mm f/3.5 Tessar. Shutter: Compur-Rapid, 1-1/400, B, ST (latest version has Synchro-Compur). Flash Sync: Version with Compur-Rapid, X only; with Synchro-Compur, MX. Special Features: Blank ex-Special Features: Blank exposure prevention. Other features as 1936 version. Last List Price: \$114. Used Selling Price: "/ith Compur-Rapid, \$45-\$60. Spec. Ident. Points: 1. Builtin flash sync; 2. Visual signal for blank exposure prev.

SUPER IKONTA D

Film Size: 8 pictures 21/2 x 41/4 or (with mask) 16 pictures 21/8 x 21/2 on 616. film. Intro.: 1936 Disc.: 1939 Lens: 120mm f/4.5 Tessar. Shutter: Compur, 1-1/250, B, T, ST; or Compur-Rapid, 1-1/400, B, T, ST. Flash Sync. None. See note. beginning of Zeiss section. Special Features: Coupled rfdr; self-erecting front. Last List Price: \$94. Used Selling Price: \$20-\$35. Spec. Ident. Points: 1. Considerably larger dimensions than other Super Ikontas.

ULTRAMINIATURE CAMERAS

MINOX

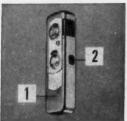
Manufacturer: Originally made in Latvia. Since 1945, made by Minox GmbH, Giessen, West Germany. Distributor: Kling Photo Corp., 257 Park Ave. South, New York 10, N. Y. Film Size: All models take up to 50 pictures 8 x 11mm (5/16 x 7/16 in.) using 9.5mm unperforated film in

Minox double cassettes. Shutter: All models have Minox front-of-lens shutter, 1/2-1/1000, B, T.

MINOX I

Intro.: 1937 Disc.: 1942 Flash Sync: None. Not advisable to add. Lens: 3-element 15mm f/3.5. Special Features: Closing and opening camera auto-

matically advances film, cocks shutter and sets exposure counter; built-in filter; focusing down to 8 in.; depth-of-field scale. Last List Price: \$79.50. Used Selling Price: \$32-\$43. Serial Numbers: 1 to 20,-000.



Spec. Ident. Points: 1. Stainless steel body; 2. Only one built-in filter (later models have two); 3. No flash sync.

MINOX II

Note: This camera is similar to Minox I, but has lightweight alurninum body; 4element lens; improved shutter and viewfinder; two

built-in filters (green and orange); measuring chain. Intro.: 1949 Disc.: 1951 Last List Price: \$109.95. Used Selling Price: \$40-\$55. Serial Numbers: 20,000 to 35,000

Spec. Ident. Points: 1. Lightweight aluminum body; 2. Two built-in filters; 3. No automatic filter retraction when camera is closed as in later Minox III; 4. No sync.

MINOX III

Note: This camera is similar to Minox II, but has the following improvements; extremely brilliant viewfinder with automatic parallax correction; filters retract automatically when camera is closed. Lens is coated, 4element 15mm f/3.5 Cop-

Intro.: 1951 Disc.: 1954 Last List Price: \$129.95. Used Selling Price: \$50-\$65. Serial Numbers: 35,000 to 75,000.

Spec. Ident. Points: 1. Filters retract automatically when camera is closed; 2. No flash sync.

Special Features: Interchangeable lensboards: lens door opens automati-

Last List Price: With standard lens: 3½ x 4½, \$101; 4 x 5, \$115; 5 x 7, \$170. Used Selling Price: Not available.



Spec. Ident. Points: 1. Front frame must be lifted to change lens; entire front assembly moves lens is focused.

AUTO GRAFLEX JR.

Film Size: 21/4 x 31/4. Intro.: 1914 Disc.: 1924 Lens: Non-Interchangeable 41/2-in. f/4.5 Kodak Anastigmat or B & L Shutter: 1/10-1/1000, T. Flash Sync: See note, be-ginning of Graflex section.



size; lens door opens auto-Last List Price: With Kodak or B & L lens, \$62.50. Used Selling Price: Not available. Spec. Ident. Points: 1. Overhanging shutter housing; 2. Lens housed in inverted metal cone.

COMPACT GRAFLEX



Film Size: 31/4 x 51/2 and Intro.: 3½ x 5½ model, 1915; 4 x 5, 1916 Disc.: 3½ x 5½ model, 1924; 4 x 5, 1925. 4 x 5 models.

5, 1925. Lens: Interchangeable. Standard lens: f/4.5 Kodak Anastigmat or similar lens. Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section.

Special Features: Front bed with focusing track; blind curtain in addition to shutter; mirror swings backward as lens is recessed for closing camera; inter-changeable lensboards. Note: Film attachments are

Note: Film attachments are no longer available for the $3\frac{1}{4} \times 5\frac{1}{2}$ model. Last List Price: With standard lens: $3\frac{1}{4} \times 5\frac{1}{2}$ model, \$107; 4×5 , \$150. Used Selling Price: Not variable. available.

Spec. Ident. Points: 1. Blind curtain in addition to shutter; 2. Front bed with fo-cusing track drops down for focusing.

SERIES B GRAFLEX



Film Size: Came in 21/4 x 3½, 3¼ x 4¼, 4 x 5 and 5 x 7 models.

intro.: 1925 Disc.: 2½ x 3¼ model, 1926; 3½ x 4¼, 1937; 4 x 5, 1937; 5 x 7, 1942.

Lens: Interchangeable. Standard: f/4.5 Kodak Anastigmat.

Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section. Special Features: Screw-in lens mount.

lens mount.
Last List Price: With f/4.5 Kodak Anastigmat lens: 2½ x 3½ model, \$58.50; 3½ x 4½, \$85.50; 4 x 5, \$101.50; 5 x 7, \$201.10.
Used Selling Price: 2½ x 3½ with f/4.5 K. A., \$25-\$40.
Spec. Ident. Points: 1

Ident. Points: 1 Small door in front, past which lens protrudes when focused; 2. Screw-in lens mount; 3. Back does not re-

R. B. HOME PORTRAIT GRAFLEX



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Film Size: 5 x 7. Disc.: 1942 Intro.: 1912 Lens: Interchangeable. Standard lens: 10 or 12-in. f/4.5 or f/6.3 Kodak Anastigmat, B & L Tessar, or Zeiss Tessar.

MISCELLANEOUS STILL CAMERAS

GRAFLEX

Manufacturer: Graflex, Inc., 3750 Monroe Ave., Rochester 3, N. Y. (Known before 1943 as Folmer Graflex Corp.)

Type: Single-lens reflex. Film: All models except IA, 3A, and National Graflex use sheet film, plates or film pack, and also accept Graflex roll film attach-ments and sheet film or plate magazines.

Lens: Lenses were usually supplied in barrel mounts. However, those cameras having interchangeable lensboards occasionally were fitted with lenses in between-the-lens shutters.
Standard lenses include
Kodak, Anastigmat, B & L
Tessar or Zeiss Tessar. The
later Graflex models also come with Kodak Ektar or Graflex Optar lenses.

Shutter: All models have Graflex focal-plane shutters. Range of speeds varies with the different models.

Flash Sync: With the exception of the R.B. Super D, none of the Graflexes has built-in sync for the focalbuilt-in sync for the focal-plane shutter. Types 1 and/ or 2 sync may be added to some models, but it may be expensive. Type 4 sync devices were available in the past. See last page this section for details.

5 x 7 PRESS GRAFLEX Intro.: 1907 Disc.: 1923 Lens: Interchangeable. Standard lens: 81/2-in. f/4.5

Kodak or similar lens Shutter: 1/10-1/1200, T. Flash Sync: See note, be-ginning of Graflex section. Special Features: Prisms for reading shutter tension



and aperture settings from above; special removable focusing panel at back (ac-cepts standard Graflex accessory backs but requires special magazines); 4 x 4in. interch. lensboards; lens door opens automatically. Last List Price: With 8½-in. f/4.5 Kodak, \$226.50. Used Selling Price: Not available.

Spec. Ident. Points: 1. Top shutter speed of 1/1200; 2. Overhanging shutter housing; 3. Removable focusing panel; 4. Entire front box assembly moves as lens is focused.

AUTO GRAFLEX

Film Size: 31/4 x 41/4, 4 x 5, 5 x 7 models. Intro.: 1907 Disc.: 1923 Lens: Interchangeable.
Standard lens: f/4.5 or (on early models) f/6.3 Kodak
Anastigmat or B & L Tessar.
Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section.

Shutter: 1-1/500, T. Flash Sync: See note, beginning of Graflex section. Special Features: Rising and tilting front; revolving back; 5 x 5-in. interchangeable lensboards. Last List Price: Less lens,

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Used Selling Price: Not available.

Spec. Ident. Points: 1. Lens is not protected when camera is closed; 2. Shutter speeds to 1 sec.

R. B. AUTO GRAFLEX



Film Size: 31/4 x 41/4, 4 x 5 models. Intro.: 1909 Disc.: 31/4 x 41/4, 1942; 4 x 5, 1940. 474, 1342, 4 x 3, 1340. Lens: Interchangeable. Standard: f/4.5 Kodak Anastigmat. Shutter: 1/10-1/1000, T.

Flash Sync: See note, beginning of Graflex section. Special Features: Double

extension bellows; revolv-ing back; interchangeable lensboards.

Last List Price: With lens: $3\frac{1}{4} \times 4\frac{1}{4}$, \$165; 4 x 5, \$242.50.

Used Selling Price: 4 x 5 with f/4.5 Ektar or Tessar, \$100-\$135.

Spec. Ident. Points: 1. Front of camera with auxiliary track drops to horizontal position allowing use of double extension bellows.

R. B. TELE GRAFLEX

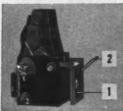


Film Size: 31/4 x 41/4, 4 x 5 models Intro.: 31/4 x 41/4, 1915; 4 x 5, 1912 Disc.: 1923 Lens: Interchangeable. Standard: f/4.5 B & L Tessar or K. A. Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section. Special Features: Revolving back; interch. lensboards. Last List Price: With lens: 31/4 x 41/4, \$100; 4 x 5, \$116.

Used Selling Price: 31/4 x 41/4 with f/4.5 K. A., \$35-\$59.

Spec. Ident. Points: 1. Small door over lens opens automatically; 2. Entire front box assembly moves forward as lens is focused. Note: The R. B. Tele Graflex closely resembles the later Series D Models.

R. B. JR. GRAFLEX



Film Size: 21/4 x 31/4. Intro.: 1915 Disc.: 1923 Intro.: 1915 Lens: Non-interchangeable 6%-in. f/4.5 Kodak Anas-tigmat or B & L Tessar. Early model has f/4.5 or f/6.3 lens.

Shutter: 1/10-1/1000, T. Flash Sync: See note, be-ginning of Graflex section. Special Features: Revolving back; lens door automatically opens as lens is focused.

Last List Price: \$84. Used Selling Price: Not available.

Spec. Ident. Points: 1. Lens screws into inverted metal cone; 2. Lens door automatically opens as lens is

R. B. SERIES B GRAFLEX



Film Size: 21/4 x 31/4, 31/4 x 41/4, 4 x 5 models. Intro.: 1925 Disc.: 21/4 x 31/4, 1951; 31/4 x 41/4, 4 x 5, 1942. Lens: f/4.5 Kodak Anastig-

mat. Note: Last version of 21/4 x 31/4 model came with f/4.5

Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section.

Special Features: Revolving back.

Last List Price: With lens: 2½ x 3½, \$129.50; 3½ x 4¼, \$128; 4 x 5, \$146.65. Used Selling Price: 3½ x 4¼ with f/4.5 K.A., \$39-\$65.

Spec. Ident. Points: 1. When focused, lens protrudes past door opening; 2. Lens

screws into mount; 3. No removable lensboard.

R. B. SERIES C GRAFLEX



Film Size: $3\frac{1}{4} \times 4\frac{1}{4}$ only. Intro.: 1926 Disc.: 1935 Lens: Non-interchangeable 61/2-in. f/2.5 Cooke. Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section. Special Features: Large aperture lens; built-in lens shade; revolving back.

Last List Price: With lens, \$208

Used Selling Price: \$38-\$60. Spec. Ident. Points: 1. Large front door with side wings opens automatically as lens is focused; 2. Noninterchangeable lens.

R. B. SERIES D GRAFLEX

Film Size: 31/4 x 41/4, 4 x 5 models. Intro.: 1928 Disc.: 31/4 x 41/4, 1941; 4 x 5, 1945. Lens: Interchangeable. Standard: f/4.5 K. A., or lens of similar speed. Shutter: 1/10-1/1000, T. Flash Sync: See note, begin-ning of Graflex section.

Special Features: Inter-changeable lensboards; revolving back; built-in lens shade.

Last List Price: With lens: 31/4 x 41/4, \$138; 4 x 5, \$176.

Used Selling Price: 31/4 x 41/4 with f/4.5 Tessar, \$50-\$75.

Ident. Points: 1. Spec. Large front door with side wings opens automatically as lens is focused; 2. Interchangeable lensboards.

R. B. SUPER D GRAFLEX (4 x 5 ONLY)

Intro.: 1948 Disc.: 1958 Note: 31/4 x 41/4 Super D is currently in production. Lens: Interchangeable.



Standard lens (w/auto diaphragm): 190mm f/5.6 Ektar or Optar.

Shutter: 1/30-1/1000, T and approx. 1/5 sec. Flash Sync: X; FP at high shutter speeds.

Special Features: Fully automatic diaphragm; first sur-face mirror; Ektalite field lens (added in August 1949); revolving back. Last List Price: With lens, \$335.

Used Selling Price: With f/4.5 Auto. Ektar, \$155-\$180; f/5.6, \$135-\$160. Spec. Ident. Points: 1. Ektalite field lens added in 1949; 2. Release for automatic

diaphragm; 3. Satin chrome

1-A GRAFLEX

Film Size: 21/2 x 41/4 on 116 roll film. Intro.: 1909 Disc.: 1925 Lens: Interchangeable. Standard lens: 5½-in. f/4.5 or f/6.3 Kodak Anastigmat or B & L Tessar. Shutter: 1/10-1/1000, T.

Flash Sync: See note, be-ginning of Graflex section. Special Features: Interchangeable lensboards; blind curtain in addition to shutter; front bed with focusing track; camera folds to compact size.

Last List Price: With lens, \$120. Selling Price: Not Used available.

Spec. Ident. Points: 1. Front bed with focusing track drops down for focusing; 2. Camera folds compactly.

3-A GRAFLEX



Film Size: 31/4 x 51/2 on 122 roll film. Intro.: 1907 Disc.: 1926 Lens: Interchangeable. Standard lens: 7½-in. f/4.5 Kodak Anastigmat or B & L Tessar.

Shutter: 1/10-1/1000, T. Flash Sync: See note, beginning of Graflex section.

Special Features: Comparatively small size; storage compartments for extra film; interchangeable lensboards; front bed with focusing track.

Last List Price: With standard lens, \$140. Used Selling Price: Not

available. Spec. Ident. Points: 1. Front bed with focusing track drops down for focusing; 2.

Mirror swings back as lens is recessed for closing camera; 3. Blind curtain in addition to shutter.

NATIONAL GRAFLEX

Note: Available in Series I and II. Film Size: Ten 21/8 x 21/2 pictures on 120 roll. Intro.: Series 1, 1933; Series II, 1934. Disc.: Series I, 1935; Series II, 1941. Lens: Series I: Non-inter-changeable, 75mm f/3.5 B & L Tessar. Series II: 75mm f/3.5 Tessar; accepts 140mm f/6.3 B & L. Shutter: 1/30-1/500, B. Flash Sync: None. See note, beginning of Graflex section. Special Features: Compact size; built-in magnifier; built-in exposure guide in cover; auto film spacing. Last List Price: With 75mm f/3.5 lens: Series I, \$72.50; Series II, \$97.75.



Used Selling Price: Series I, \$19-\$34; Series II, with f/3.5 Tessar, \$25-\$40. Spec. Ident. Points: 1. Series I has mirror set lever at right of focusing hood; 2. Series II has mirror set lever at left of focusing hood; 3. Series II accepts telephoto lens; 4. Series II has built-in slide for film window.

GRAPHIC

Manufacturer: Graflex, Inc., 3750 Monroe Ave., Roches-

ter 3, N. Y.
Film: All models use sheet film, plates or film pack.
Models with Graflex or Graflok backs can also be used with roll film, by means of an accessory roll holder. Lens: All models have inter-

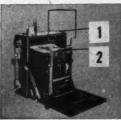
changeable lensboards. Standard lenses include Kodak Anastigmat and Ektar, Graflex Optar, Bausch & Lomb Tessar or Zeiss Tessar. Lenses come in various focal lengths, in barrel mounts or with between-the-lens shutters. Shutter: All Speed Graphic models listed have focal-

plane shutter. Pacemaker has speeds 1/30-1/1000, T; others have 1/10-1/1000, T. Crown, Super 45 and Century Graphics have front shutter only.

Flash Sync: Only Miniature

and Pacemaker Speed Graphics have factory in-stalled sync for the focalplane shutter. It is inadvisable to add sync to the focal-plane shutter. Front shutters of Graphics may be non-sync or have types 1, 2, 3 or 5 (or any com-bination), depending on lens installed. See last page this section for details.

5 x 7 SPEED GRAPHIC



Disc.: 1940 Intro.: 1913 Standard Lens: 71/2 in. Flash Sync: See note, beginning of Graphic section. Special Features: Double extension bellows; inter-changeable film holders (Century or Kodak); came w/Graphic or Graflex back. Last List Price: With 71/2-in. f/4.5 lens in barrel mount, \$170. Used

Selling Price: Not available. Spec. Ident. Points: 1. Late version has handle on side; 2. Late version takes 4 x 4in, lensboards.

4 x 5 SPEED GRAPHIC 1928



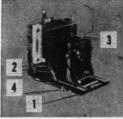
Intro.: 1928 Disc.: 1939 Standard Lens: 51/4, 6 or 6½ in. Flash Sync: See note, be-

ginning of Graphic section.
Special Features: Double extension bellows; interchangeable film holders; two viewfinders; 4 x 4-in. lensboards; came with Graphic or Graffex back; provision for use of rangefinder or flash outfit. Last List Price: With K. A.

Compur, \$125.
Used Selling Price: With f/4.7 Ektar, \$60-\$80.
Spec. Ident. Points: 1. First 4 x 5 Speed Graphic model with 4 x 4-in. lensboard; 2. First 4 x 5 Speed Graphic model with handle on side; 3. Version supplied before 1939 had folding Graphic finder; version supplied in 1939 came with tubular type finder; 4. Came only

in all-black finish with metal parts finished in gray; 5. Folding front finder; 6. Came only with single focusing knob.

31/4 x 41/4 SPEED GRAPHIC 1935



Intro.: 1935 Disc.: 1939 Standard Lens: 51/4 or 51/2

Flash Sync: See note, be-ginning of Graphic section. Special Features: Same as 1928 version of 4 x 5 Speed Graphic, but had 31/4 31/4-in. lensboard, instead of 4 x 4-in.

Last List Price: With K. A., Compur, \$125. Used Selling Price: With rangefinder and f/4.5 Tessar, \$50-\$70.

Spec. Ident. Points: 1. Came only with wood front bed; 2. Came only in all-black finish with metal parts finished in gray; 3. Folding front frame finder; 4. Came with single focusing knob.

ANNIVERSARY SPEED GRAPHIC

Film Size: 31/4 x 41/4, 4 x 5 models. Intro.: 1940 Disc.: 1947 Standard Lens: $3\frac{1}{4} \times 4\frac{1}{4}$ model: 5, $5\frac{1}{4}$ or $5\frac{1}{2}$ in.; 4×5 model: 5, $5\frac{1}{4}$, 6 or 61/2-in. Flash Sync: See note, be-



Special Features: Double extension bellows; inter-changeable film holders; came with Graphic or Graflex back (Grafiok back is not available as accessory); drop bed; linked focusing track; dual focusing knobs; provision for attaching rangefinder or flash.
Last List Price: Either model, \$176 to \$191, de-

pending on lens. Used Selling Price: 4 x 5 with f/4.5 Xenar, \$62-\$85. Spec. Ident. Points: 1. Dif-ferentiated from previous models by having dual fo-cusing knobs; 2. Has bright finish metal parts (version supplied during World War Il has dull finish).

COMBAT GRAPHIC "45"



This Note: camera was made for military use. It has no bellows.

Intro.: 1946 Disc.: 1946 Lens: Non-interchangeable 127mm f/4.7 Kodak Anastigmat Special.

Shutter: Back shutter is standard Graflex focal-plane. Front shutter is Supermatic, 1-1/400, B, T. Flash Sync: None for focalplane shutter (see note, beginning of Graphic section). Front shutter has X sync, also special synchroswitch for Type F lamps.

Special Features: Built-in socket for flash attach-ment; folding frame finder; folding front door acts as

Last List Price: \$182.52. Used Selling Price: Not available.

Spec. Ident. Points: 1. Olive drab finish; 2. No bellows.

PACEMAKER CROWN GRAPHIC 21/4 x 31/4



Note: The 31/4 x 41/4 and 4 x 5 models of this camera are currently in production. This camera is similar to the Pacemaker Speed Graphic, but does not have focalplane shutter.

intro.: 1947 Disc.: 1959 Last List Price: With lens and rangefinder, from \$256.15. Used Selling Price: With rfdr, f/4.5 Ektar, \$80-\$105. Spec. Ident. Points: 1. No focal-plane shutter; 2. Body shutter release.

PACEMAKER SPEED GRAPHIC "23" (21/4 × 31/4)



Film Size: 21/4 x 31/4. Intro.: 1947 Disc. Disc.: 1958 "34" Models

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Standard Lens: 101mm. Flash Sync: Focal-plane shutter has built-in sync for FP bulbs at high shutter speeds. Front shutter: see note, beginning of Graphic

section.

Special Features: Rising, tilting, shifting front; body release for front and back shutters; parallax correction for both optical and frame finders; folding infinity stops; adjustable handle strap. Other features same

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as Anniversary model.
Last List Price: With lens and rangefinder: from \$293.25. Used Selling Price: With rangefinder and f/4.5 Ektar, \$100-\$125.

Spec. Ident. Points: 1. Body release for both focal-plane and front shutters; 2. Focalplane shutter has built-in sync; 3. Version supplied before July 1950, came only with Graphic or Graflex back; version supplied after July 1950, has Graphic, Graflex or Graflok back.

MINIATURE SPEED GRAPHIC



Film Size: 21/4 x 31/4 only. Intro.: 1947 Disc.: 1958 Standard Lens: 4-in. Flash Sync: Focal-plane

shutter has built-in sync for FP bulbs. Front shutter: see note, beginning of Graphic section.

Special Features: Double extension bellows; inter-changeable holders; came Graphic or Graflex back; dual focusing knobs; factory installed sync in focal-plane shutter.
Last List Price: From \$120,

Last List Price: From \$120, depending on lens. Used Selling Price: With 1/4.5 Ektar, \$45-\$75. Spec. Ident. Points: 1. Folding instead of retracting frame finder as in Pacemaker "23"; 2. No body hitter viloses. shutter release.

HASSELBLAD

Manufacturer: Victor Hasselblad Aktieboleg, Goteborg, Sweden.

Importer: Paillard Inc., 100 Sixth Ave., New York 13,

N. Y. Film Size: 12 pictures 2¹/₄ x 2¹/₄ using 120 roll film. Also takes 16 pictures 1⁵/₈ x 2¹/₄ or superslide size using accessory film magazine. 6.5 x 6.5cm sheet film can be used w/acc. adapter back.

HASSELBLAD SUPERWIDE



Intro.: 1956 Disc.: 1960 Lens: 38mm f/4.5 Zeiss Biogon.

Shutter: Compur-Rapid, 1-1/500, B.

Flash Sync: MX.

Special Features: 90-degree angle view; interchangeable film magazines; viewfinder has prism for direct view-ing of built-in spirit level on top of camera; infrared infinity mark. Last List Price: \$470.25

Used Selling Price: \$270-\$315.

Spec. Ident. Points: 1. Film advance knob; 2. No auto-matic depth-of-field scale on lens; 3. Shutter release in front; 4. Separate shutter

KODAK CHEVRON

Manufacturer: Eastman Kodak Co., Rochester, N. Y. Film Size: Takes 12 pictures 21/4 x 21/4 on 620 roll film. With accessory adapter, takes 8 pictures 28 x 40mm

KODAK CHEVRON



Intro.: 1953 Disc.: 1956 Lens: 78mm f/3.5 Kodak

Shutter: Kodak Synchro-Rapid 800, 1-1/800, B.
Flash Sync: MFX.
Special Features: Coupled split-image type range-finder; automatic parallax correction; built-in viewfinder mask for use with 828 film; film advance lever; exposure counterdial; automatic film stop; film

type indicator.
Last List Price: \$198.50.
Used Selling Price: \$75-\$105.

Spec. Ident. Points: 1. "Chevron" engraved on top of camera body.

KODAK MEDALIST

Manufacturer: Eastman Kodak Co., Rochester, N. Y. Film Size: All models take 8 pictures 2½ x 3½ on 620 roll film. They also accept various accessory backs.

KODAK MEDALIST I

Intro.: 1941 Disc.: 1948 Lens: 100mm f/3.5 Kodak Ektar. Shutter: Kodak Supermatic No. 2, 1-1/400, B. Flash Sync: None. Special Features: Coupled split-image rangefinder; parallax adjustment; automatic film stop; exposure counter. Last List Price: \$312.50. Used Selling Price: \$40-\$70. Spec. Ident. Points: 1. Shutter to 1/400; 2. No sync.

KODAK MEDALIST II



Note: This model is similar to Medalist I, but has Flash Supermatic shutter, Flash Supermatic shutter, 1-1/400 or 1/800, with MFX flash sync. Intro.: 1946 Disc.: 1952 Last List Price: \$304.75. Used Selling Price: \$75-\$110. Spec. Ident. Points: 1. Built-

LINHOF

in flash sync.

Manufacturer: Linhof K.G., Precision Camera Works, Munich, Germany. Munich, Germany.
Importer: Kling Photo Corp.,
257 Park Avenue South,
New York 10, N. Y.
Film: All models listed use
sheet film, plates or film
pack. Later models also accepts accepted and film cept accessory roll film adapters. Late Model 4 x 5 Super Technikas accept accessory Polaroid back.

Lens: All models listed have interchangeable lensboards. Lenses originally supplied for the Linhof insupplied for the Linnor in-clude Schneider, Roden-stock, Voigtlander, Carl Zeiss. Accessory lenses range from 53mm to 360mm (from 47mm for current model) for the 2½, x 31/4 Linhofs, 65mm to 360mm for the 4 x 5's.

Shutter: Depends on lens installed in camera. Current 4 x 5 Super Technika accepts accessory focal-plane. Flash Sync: Depends on lens installed in camera. May be non-sync, X, MX or MFX.

LINHOF TECHNIKA II, 6 x 9CM 1936

Intro.: 1936 Disc.: 1940 Special Features: Swing back and front; detachable revolving back; triple exten-sion bellows; frame finder. Last List Price: Less lens, \$175.

Used Selling Price: With f/3.5 Xenar, \$90-\$115.
Serial Numbers: 13,001 to 19,000.

Spec. Ident. Points: 1. Black enamel finish; 2. Frame finder.

LINHOF SUPER TECHNIKA 21/4 x 31/4 1951

Disc.: 1956 Intro: 1951 Special Features: Built-in rangefinder coupling to lenses from 53mm to 240mm by means of inter-changeable cams; adjustable varifocus viewfinder with parallax compensation, combined with rfdr; detachable revolving, swing-ing, tilting back; rising, tilt-ing front; drop bed; triple ext. bellows; two-position cable release sockets. Note: This model was also

available without rfdr, which could be added later. Last List Price: With range-

finder: Less lens, \$329.75; with 105mm f/3.5 Xenar, 399.70.

Used Selling Price: With 3 rfdr-coupling Schneider lenses, \$315-\$370.
Serial Numbers: 43,001 to 48.999.



Ident. Points: 1. Spec. Ident. Points: 1. Early version has polished chrome finish; later version (illustrated) has satin chrome finish; 2. Differentiated from current Super Technika 2½ x 3½ model by not having device for quick interchange of backs.

LINHOF TECHNIKA II, 9 x 12CM 1936

Intro.: 1936 Disc.: 1940 Special Features: Rising and tilting front with hori zontal shift; detachable revolving and swinging back; triple extension bellows; frame finder; built-in spirit levels

Last List Price: Not available. Used Selling Price: With f/4.5 Tessar and Compur shutter, \$75-\$105.



Serial Numbers: 13,001 to 19,000 Spec. Ident. Points: 1. Allblack finish.

LINHOF TECHNIKA III, 4 x 5, 1946

Note: There are several versions of this model. Before 1948 it came without range-finder; after 1948 it was supplied with built-in coupled rangefinder utilizing interchangeable cams for lenses of various focal lengths. It was not brought in by the present importers. Intro.: 1946 Disc.: 1950



Special Features: Coupled rangefinder (in versions introduced after 1948); spring lock on lensboard; inter-changeable focusing scales; cross spirit level built into baseboard; swivel of lens standard increased to 15° to each side; stronger baseboard with tripod bushing; two-position cable release sockets. Other features as 1936 Technika II, 4 x 5. Last List Price: Not avail-

Used Selling Price: With f/4.5 Xenar, \$135-\$170. Serial Numbers: 2,921 to 2,555; 22,556 to 25,880. Spec. Ident. Points: 1. After 1948, came with coupled rangefinder; 2. Rangefinder housing has square ends; 3. Black w/polished metal

LINHOF SUPER TECHNIKA III, 4 x 5,

Note: This camera is similar to later version of Technika III, 4 x 5, 1946 model, but its rangefinder housing is more streamlined and is fitted with a flashgun bracket. When first intro-duced, it had polished

metal trim; from 1951. it had satin chrome trim. had satin chrome trim. Also available without rfdr. Intro.: 1950 Disc.: 1953 Last List Price: With rfdr, less lens, \$299.50. Used Selling Price: Less lens, \$135-\$170. Serial Numbers: 30,001 to 27,104

37,104.



Spec. Ident. Points: 1. More streamlined rangefinder, fitted with flashgun bracket; 2. After 1951, came with satin chrome trim.

LINHOF SUPER TECHNIKA III, 4 x 5 1953

Note: This camera is similar to later version of Super Technika III, 4 x 5, 1950 model, but has the following improvements: reinforced camera body; drop bed; universal camera back with Ektalite field lens (also available with Graflex type back); spring back system for holding film holders in place; prism type range-finder. In addition, version introduced in 1955 has leftand right-hand focusing knobs; strengthened, deeper baseboard and reinforced hinges. It was also available without rfdr. Intro.: 1953 Disc.: 1959 Last List Price: With range-finder: less lens, \$369.50; with 150mm f/4.5 Xenar, \$459.45.

Used Selling Price: With f/4.5 Xenar, \$170-\$230. Serial Numbers: 50,001 to 62,235.



c. Ident. Points: 1. From 1955, came with left- and right-hand focusing knobs; 2. Rangefinder housing flush with upper edge of camera body; 3. Black leather finish with satin chrome trim (also available in colors on special order). Note: Illustration shows camera with accessory multi-focus viewfinder.

Should You Buy A Used Camera Without Flash Synchronization?

Compiled by A. C. Muller and by Rush Photo Repair, New York City

Is it worthwhile to buy a camera which does not have flash sync built in and have the synchronization mechanism added? The answer to that is a tentative "yes" which may be a definite "yes"—if: the price of the camera is more than \$50 and it is in all other ways suitable for your purposes; if you shoot flash only occasionally; if you can't buy another equally good camera with factory installed sync for the price of the old non-sync camera plus the cost of installing sync; if you or your photo dealer know

a reliable repairman who can do a good installation job. However, if you do a lot of flash work, some with bulbs and some with speed light, then you'd better save your money to buy a camera with factory installed sync for all kinds of flash work.

Here's a list of the various types of sync which might be added to an old camera, plus recommendations and costs. The internal installations are of the simplest type, using a single switch. If you want a safety switch to prevent accidental flashing (focal-plane shutters only), add about 50 percent to the cost of the installation.

Type 1: Internal contact points with zero delay. That is, the electrical circuit is completed at the instant the shutter blades or curtains are wide open. Commonly called "X" sync, this is the easiest type to install in a non-sync shutter. It is most useful in a leaf-type shutter. You can use electronic flash at any speed; at slow shutter speeds (up to about 1/30 sec.) any type of flashbulb may be used. It can be added successfully to all models of the

used. It can be added successfully to all models of the Compur shutter, to most Prontors, and to the better grade Japanese makes. Approximate cost range is \$15 to \$25. For focal-plane shutters, X sync is desirable if you plan to use electronic flash mainly. If your main concern is with flashbulbs, Type 2 or 4 (below) may be more useful. X sync can be added successfully to practically any 35mm or roll film camera with focal-plane shutter. Approximate cost range is \$18 to \$40.

Type 2: Internal contact points with 20-millisecond delay. That is, the circuit is completed .017 to .020 second delay. That is, the circuit is completed .017 to .020 seconds before the shutter blades or curtains are wide open. This type of sync is designed for use only with Class M bulbs and leaf-type shutters, and Class FP bulbs and focal-plane shutters. Unless you have definite reason for sticking exclusively to flashbulbs, it is inadvisable to install this type of sync in a leaf shutter (except in conjunction with X sync). It is however quite useble with 35 mm focal-plane. sync). It is, however, quite usable with 35mm focal-plane shutters. Approximate cost range is \$18 to \$40.

Type 3: Internal contact points with 3-millisecond delay. That is, the circuit is completed about .003 seconds before the shutter blades or curtains are wide open. This is for use only with Class F (SM or SF) flashbulbs. It is inadvisable to install such sync, as the Class F bulbs may be used satisfactorily with X sync (Type 1, above).

Type 4: External contact points, operated by movement of a shutter speed setting ring, or similar part of the camera mechanism. These are useful mainly for synchronizing focal-plane shutters. Some types let you use high shutter speeds with FP bulbs; others provide a version of "openflash" for speed light or flashbulbs. Wide range of prices.

Type 5: External solenoid to actuate shutter. These work only with set-and-release shutters, preferably of the leaf type, and are for use only with flashbulbs, generally class M. This type of sync is virtually obsolete today, and it is inadvisable to install it on a camera (except for some press types) unless there is compelling reason to do 35.

Type 6: Mechanical devices which screw into the cable release socket. These are of three kinds: (1) So-called "passive" synchronizers actuated by the shutter, after it is tripped. These are inexpensive and may be useful with an old self-cocking shutter for an occasional flash. (2) Cable release incorporating a mechanical time delay. Cable release actuated by solenoid. All three systems are of relatively limited utility.



228 NEW CAMERAS & How They Compare

ALL THE CONFUSING LITERATURE AND TERMS
USED TO DESCRIBE NEW CAMERAS GOT YOU
DOWN? FOR THE FIRST TIME MODERN ANALYZES ALL THE CAMERAS, ASKS THE MAKERS
AND IMPORTERS ALL SORTS OF EMBARRASSING
QUESTIONS AND PRESENTS A STANDARDIZED
SET OF NEW CAMERA COMPARISON TABLES.

RANGEFINDER 35MM

Unless otherwise noted, all cameras in this section have a single-window range-viewfinder with a coincident-type rangefinder; single-stroke film advance, shutter-cocking lever located at or near the camera top; a rewind crank/knob on camera top. All focal-plane shutters are cloth unless noted. ST indicates a self timer. Auto frame counter indicates self-setting.

NAMÉ	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Agta Optima IIS	45mm f/2.8 Color Apotar	Prontormator between lens; 1/30-1/250; X sync	Frameline; parallax correction marks	Automatic exposure control, E.I. 10-250; low-light warning signal	\$99.95
Agra Optima IIIS	45mm f/2.8 Color Apotar	Compur Special between lens; 1/30-1/500; X sync	Frameline; automatic parallax correction	Automatic exposure con- trol; E.I. 10-250; low-light warning signal	\$149
Augra Sulerto	45mm f/2.8 Color Apotar	Prontor SLK between lens; 1/15-1/250; ST; X sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$89.95
Anscomark M	50mm f/1.9 Xyton interch. bay. mt.	Seikosha SLV behind lens; 1-1/500; MX sync	Multiple frameline; automatic parallax correction	Built-in, coupled exposure meter, E.I. 6-800; matched needle system; film ad- vance lever on bottom	\$159.50
Americant Americant	45mm f/2.8 Rokkor	Optiper Uni Citizen between lens; 1/8-1/1000; MX sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-1600; comb. shutter- diaphragm mechanism, set by matched needle system, from EV 6-18; diaphragm acts as shutter; auto frame counter	\$69.95
Argus Autronic ag	50mm f/3.5 Cintar	Compur between lens; 1/30-1/500; MX sync	Frameless	Automatic exposure con- trol, E.I. 10-200; optional manual control; low-light warning signal	\$88
is sta	50mm f/3.5 Cintar; interch. screw mt.	Argus behind lens; 1/10-1/300; M sync	Separate windows; frameless	Film advance knob; separate shutter-cocking	\$29.95
村 一	50mm f/2.8 Cintagon; interch. bay. mt.	Argus behind lens; 1/8-1/300; MX sync.	Frameless	Accessory exposure meter couples to shutter-speed dial, E.I. 2.5-1250	\$99.95
Argus Matchimatic C3	50mm f/3.5 Cintar	Argus behind lens; 1/10-1/300; M sync	Separate windows	No conventional f-numbers or shutter speeds; match numbers on lens and shutter dials with numbers on special Argus exposure meter, E.I. 3-1000; film advance knob	With case, flashgun, meter, \$64.95

NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Eddinate in the second of the	45mm f/2.8 Color- Baldanar	Prontor SLK between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Auto exp. control, E.I. 10-800; matched needle system visible in vfdr; optl. man. control; auto frame counter; film advance key, rewind on bottom	\$99.50
Ledds Buildemarks IN	50mm f/1.9 Balda- Xenon	Compur between lens; 1-1/500; ST; MX sync	Multiple frameline; automatic parallax corr.	Automatic exposure control, E.I. 6-2500; optional man- ual control; film advance key, rewind on bottom	\$159.50
Paide Paidessu o o o o o o o o o o o o o o o o o o	45mm f/2.8 Baldanar	Prontor SVS between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Film advance key, rewind on bottom	\$49.95
The state of the s	45mm f/2.8 Baldanar	Prontor SVS between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Same as Model la above, but has built-in exp. meter, E.I. 6-6400	\$69.95
Surface Surface Parketer Parke	45mm f/2.8 Color- Baldanar	Compur- Automatic between lens; 1/30-1/500; MX sync	Frameline; automatic parallax correction	Automatic exposure con- trol, E.I. 10-1250; needle visible in vfdr; optional manual control; low-light warning signal, film advance key, rewind on bottom	\$109.50
Beau Auth-Terra	45mm f/1.9 Taronar	Between lens; 1-1/500; MX sync	Frameline; automatic parallax correction	Repeater motor for 10 ex- posures; auto frame counter	\$99.50
Lightonnale	45mm f/1.9 Biokor-S	Copal between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Automatic exposure control, E.I. 10-800; needle visible in vfdr; optional manual control; low-light warning signal	\$99.95
Supra VIS	45mm f/1.8 Taronar	Copal between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction		\$69.95
Printborger 1651	45mm f/3.5 Brumberger	Between lens; 1-1/300; ST; X sync	Fixed frameline	Automatic frame counter	\$54.95
Reminischer 1652 PK	45mm f/2.8 Luxall	Between lens; 1-1/300; ST; MX sync	Fixed frameline	Automatic frame counter	\$64.95

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NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Centon P	50mm f/2.8 Canon; interch. screw mt.	Metal focal- plane; 1-1/1000; ST; MX, FP, F sync	Multiple frameline; automatic parallax correction	Accessory meter cpld. to shutter-speed dial; auto frame counter; E.I. 6-3200	\$199.95
Canon VI-7	50mm f/1.2 Canon; interch, screw mt.	Metal focal- plane; 1-1/1000; ST; MX, FP, F sync	Multiple frameline; automatic parallax corr.; 3 rotating prisms	Film advance trigger on bottom, knob adv. on top; auto frame counter; parallax corr. pin in acc. shoe for acc. vfdr; acc. exp. meter couples to shutter dial, E.I. 6-3200	\$419.50
Total	45mm f/1.9 Canon	Copal between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Automatic exposure control, E.I. 10-200; optional man- ual control; shutter lock; automatic frame counter; film advance trigger in base	\$119.50
Decorainette	45mm f/2.8 Steinheil	Prontormatic between lens; 1/30-1/500; MX sync	Frameline; parallax correction marks	Automatic exposure control, E.I. 10-200; optional man- ual control; low-light warn- ing signal	\$99.95
Ediza Model D	45mm f/3.5 Isconar	Prontor SVS between lens; 1-1/300; ST; MX sync	Separate windows; frameless		\$59.95
Fulles 38-EE	45mm f/1.9 Fujinon	Fuji Synchro MXL between lens; 1-1/1000; ST; MX sync	Frameline; automatic parallax correction	Auto exp. control, E.I. 10- 200; opti man. control; low-light warning signal; auto frame counter; thumb wheel focusing	\$119.95
Fulles 38-SE 38-SE	45mm f/2.8 or f/1.9 Fujinon	Fuji Synchro MXL between lens; 1-1/1000; ST; MX sync	Frameline; automatic parallax correction	Auto exp. control, E.I. 10 to 800; matched nee- dle system; opti. man. con- trol; thumb wheel focusing; film adv. lever on bottom; rewind crank on side	f/2.8, \$89.95; f/1.9, \$109.95
Graphic Jec 39	50mm f/2 Optar	Copal SVK between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Built-in, cpld. exp. meter, E.I. 10-1300; matched needle system; Jet-O-Matic film adv. with CO _B charger; man. film adv. lever; film end sig. in vfdr; color-coded fl. calc; cross-cpld. LVS	\$129.50
	50mm f/1.9 Hexanon; interch. screw mt.	Focal-plane; 1-1/500; FPX sync	Separate windows; frameless	Film advance knob; accepts threaded Leica and similar lenses	\$160
Kodak Refins Automatic III	45mm f/2.8 Retina- Xenar	Compur between lens; 1/30-1/500; MX sync	Frameline; parallax correction marks	Automatic exposure control, E.I. 10-1300; optional man- ual control; film advance lever on bottom	\$129.50

NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Kodak Retina IIIC	50mm f/2 Retina- Xenon; interch. front com- ponents	Synchro Compur between lens; 1-1/500; ST; MX sync	Multiple frameline; parallax correction marks	Built-in exp. meter, E.I. 5-1300; cross-coupled LVS; folding front; film adv. lever on bottom; auto stop at last exp.	\$175
Kodak Retina IIIS	50mm:f/2.8 Retina- Xenar or f/1.9 Retina- Xenon; interch. bay. mt.	Synchro Compur behind lens; 1-1/500; ST; MX sync	Frameline; automatic parallax corr.; cpld. to all lenses	Built-in, coupled exp. meter, E.I. 10-1300; film adv. lever on bottom; auto stop at last exp.	f/2.8, \$172.50; f/1.9, \$208.50
Kodsk Signet 80	50mm f/2.8 Kodax Ektanar; interch. scissor-lock mt.	Kodak behind lens; 1/4-1/250; MX sync	Frameline; parallax correction marks	Built-in exposure meter, E.I. 10-6400; matched needle system; no-thread loading; auto frame counter	\$129.50
Konica S	48mm f/1.8 Hexanon	Copal SV behind lens; 1-1/500; ST; MX sync	Frameline; auto paral- lax corr.; frame size changes with dis- tance	Built-in; coupled exposure meter, E.I. 10-800; matched needle system	\$119.95
Lotes M2	50mm f/2 Summicron; interch. bay. mt.	Focal-plane; 1-1/1000; ST; MX sync	Multiple frameline; automatic parallax corr.; depth-of- field gauge	Framelines for 35, 50, 90mm lenses; acc. exp. meter couples to shutter dial, E.I. 6-1000; acc. base plate with film adv. trigger	\$399; with 50mm f/1.4 Summilux, \$465
EN PARTY	50mm f/2 Summicron; interch. bay. mt.	Focal-plane; 1-1/1000; ST; MX sync	Same as M2 above	Framelines for 50, 90, 135mm lenses; acc. exp. meter couples to shutter dial, E.I. 6-1000; auto frame counter; safety guard for bay. lock; acc. 35mm lens with vfdr. conv.	\$447; with 50mm f/1.4 Summilux, \$513
Minotta AL	45mm f/2 Rokkor	Citizen briween lens; 1-1/1000; ST; MX sync	Frameline; automatic parallax correction	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$79.95
Minoits A-6	45mm f/2.8 Rokkor	Optiper Citizen between lens; 1-1/1000; ST; MX sync	Frameline; automatic parallax correction	Crossed-coupled LVS	\$54.95
Witton St.	50mm f/2 Nikkor-S; interch. bay. mt.	Focal-plane; 1-1/1000; ST; FP, X sync	Multiple frameline; automatic parallax correction	Framelines for 50, 85, 105, 135mm lenses set by dial; sep. vfdr. in body for 26, 35mm lenses; auto frame counter; acc. exp. mtr. cpls. to shutter dial, E.I. 6-3200	\$329.50; with 50mm f/1.4 Nik- kor, \$375
Nition 53	50mm f/2 Nikkor-S; interch. bay. mt.	Focal-plane; 1-1/1000; ST; FP, X sync	Multiple frameline; parallax correction marks	Framelines for 35, 50, 105mm lenses; acc. exp. meter cpls. to shutter dial, E.I. 6-3200	\$269.50; with 50mm f/1.4 Nik- kor, \$315

NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Wilton SSW	50mm f/2 Nikkor-S interch. bay. mt.	Focal-plane; 1-1/1000; ST; FP, X sync	Multiple frameline; parallax correction marks	Single frame; framelines for 35, 50, 105mm lenses set by dial; acc. exp. meter cpls. to shutter dial, E.I. 6-3200; w/battery driven motor drive	\$533.50
Olympus Auto Eye	45mm f/2.8 D. Zuiko	Copal SV between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-800; optional manual control; low-light warning signal; auto frame counter	\$79.95
Fatri 7	45mm f/1.9 or f/2.8 Orikkor	Carperu MVE- between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-200; matched needle system visible in viewfinder	f/1.9, \$79.95; f/2.8, \$59.95
Fig.	45mm f/2.8 Orikkor	Carperu between lens; 1/30-1/500; ST; X sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-200; optional manual control; low-light warning signal; shutter lock	\$74.50
Ricohmate	45mm f/2.8 Ricoh	Seikosha between lens; 1-1/400; ST; MX sync	Fixed frameline		\$59.95
Risohmade 35 35	40mm f/2.8 Ricoh	Seikosha between lens; 1/30-1/250; ST; MX sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-200; optional manual control; low-light warning signal; film ad- vance trigger on bottom	\$69.95
Royal 245	40mm f/1.9 Schneider Xenon; interch. bay. mt.	Rotary behind lens; 1/4-1/500; MX sync	Frameless	24x24mm frame; built-in spring motor adv.; sgl. exp. or sequence w/bursts of 5-6 fps; electromagn. re- mote release; booster motor; ext. rings; accepts lenses 30 to 400mm	\$299; w/38mm f/2.8 Schneider Xenar, \$259
Royal 36S	50mm f/2 Zeiss Son- nar; interch. bay. mt.	Rotary behind lens; 1/4-1/500; MX sync	Frameless	Same as Model 24S above, but has 24x36mm frame size; accepts lenses from 35 to 75mm	\$299; w/ 45mm f/2.8 Schneider Xenar, \$259
Royal	45mm f/1.9 Tominon C	Copal between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction	Built-in exposure meter, E.I. 10-400; shutter lock	\$79.95
Timed	45mm f/1.5 Tanar interch. screw mt.	Focal-plane; 1-1/1000; MX sync	Frameline; automatic parallax correction	Accepts threaded Leica and similar lenses	\$250

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NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Taron Eyemax	45mm f/1.8 Taronar	Citizen MVL between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-1600; matched needle system visible in vfdr; optl. man. control; auto frame counter	\$79.95; with f/2.8 lens, \$59.95
Taron Unique	45mm f/2.8 Taronar	Citizen between lens; 1-1/300; ST; MX sync	Frameline; parallax correction marks		\$39.95
Unimetic 700 TO	50mm f/2.8 Lordonar	Prontor-Matic behind lens; 1/30-1/500; MX sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-800; optl. man. control; low-light warning signal; shutter lock; f-number visi- ble in vfdr; auto frame counter	\$129.95
Voigtlander Dynamatic III	50mm f/2.8 Lanthar	Prontor- Matic V between lens; 1/30-1/500; MX sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-400; optl. man. control; high-, low-light warning signals; f-number visible in vfdr., top; auto filter comp.	\$139.50
Volgstander Vito GLR	50mm f/2.8 Lanthar	Pronto LK between lens; 1/15-1/500; ST; X sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$93.95
Voigtlander Vitomatic. Ila	50mm f/2.8 Color- Skopar	Prontor SLK-V between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-800; matched needle system visible in viewfinder and top	\$114.95
Vasnice Campus Campus	45mm f/2.8 Yashinon	Copal-SV between lens; 1-1/500; ST; MX sync	Frameline; automatic parallax correction		\$49.95
Yashta Yash	45mm f/1.8 Yashinon	Copal-SV between lens; 1-1/1000; ST; MX sync	Frameline; automatic parallax correction	Built-in, coupled exposure meter, E.I. 10-800; matched needle system visible in viewfinder and top	\$89.95
	45mm f/2.8 Yashinon	Copal between lens; 1/25-1/300; MX sync	Frameline; parallax correction marks		With case, BC flash unit, \$59.95
Zeiss Hon Contessa	50mm f/2.8 Zeiss Tessar	Pronto between lens; 1/30-1/250; ST; X sync	Frameline; parallax correction marks	Built-in exposure meter, E.I. 10-1300; matched needle system	\$75

NAME	LENS	SHUTTER	RANGE/ VIEW FINDER	NOTES	PRICE
Zoire Hon Contesse- Matic E	50mm f/2.8 Zeiss Tessar	Prontor-SLK between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-1300; matched needle system visible in vfdr; optional manual control	\$125

NON-RANGEFINDER 35MM

The cameras in this section are similar to the rangefinder cameras in the preceding section except for the lack of a rangefinder. Unless otherwise stated, they have a built-in optical viewfinder in place of the single-window range-viewfinder. Auto frame counter indicates self-setting.

NAME	LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Optime i	45mm f/2.8 Color-Agnar	Prontor-Lux between lens; 1/30-1/500; X sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-100; low- light warning signal	\$69.95
Sileta Si	45mm f/3.5 Agnar	Vario between lens; 1/25-1/200; X sync	Frameless		\$29.95
Balds Balds 1	45mm f/2.8 Baldanar	Vario between lens; 1/25-1/200; X sync	Frameline; parallax correction marks	Film advance key, rewind on bottom	\$34.95
	45mm f/2.8 Ennagon	Prontor-SLK between lens; 1-1/300; M sync		Automatic exposure control, E.I. 10-300; matched needle system visible in vfdr; optic seenual control	\$99.50; with Pronto shutter, \$59.50
Decoramente 4: 5 marie	45mm f/2.8 Dignar	Prontor-Lux between lens; 1/30-1/500; MX sync	Frameline; parallax correction marks	Automatic exposure control, E.I. 10-200; 4 push-buttons for zone focusing; all buttons release shutter	\$69.95
Authorsage 35 35 50 50 50 50 50 50 50 50 50 50 50 50 50	38mm f/3.4 Fujinar fixed focus	Between lens; 1/40-1/250; M sync	Frameline	Automatic exposure control, E.I. 10-200; optional manual control; zone focusing	\$39.95
Kodsk Automade 35	44mm f/2.8 Ektanar	Kodak Synchro 80 between lens; 1/40-1/80; MX sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-160; optl. man. control; low-light warning signal; film adv. lever in base; auto frame counter; zone focusing, footage scale; EVS cards	\$89.50
Kodsh Aufomatic 35B	44mm f/2.8 Ektanar	Kodak Automatic Flash between lens; 1/40-1/80; MX sync	Frameline; parallax correction marks	Same as Model 35 above, but has E.I. 10-320; zone focus settings, flash setting indicator visible in view-finder.	\$89.50 without flash

NAME	LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Kodsk Motormente 35	44mm f/2.8 Ektanar	Kodak Automatic Flash between lens; 1/40-1/250; MX sync	Frameline; parallax correction marks	Auto exp. cont., E.I. 10-640; optl. man. control; low-light warning signal; power dr. film adv., 10 exp. per wind; auto frame counter; nothread loading; auto flash exp.; zone foc.; EVS cards	\$109.50
Kodak Pony II	44mm f/3.9 Anastar	Between lens; 1/50; X sync	Frameless	Knob film advance; zone focusing and footage scale; EVS cards	\$29.50
Accept Party IV	44mm f/3.5 Anastar	Kodak Flash 250 between lens; 1/30- 1/250; MX sync	Frameless	Same as Pony II above; built-in adapter ring	\$44.50
	50mm f/2.8 Elmar; interch. bay. mt.	Focal-plane; 1-1/1000; MX sync	Multiple frameline; automatic parallax correction	Framelines for 35, 50mm lenses	\$213
Pen	28mm f/3.5 D. Zuiko	Copal betwen lens; 1/25-1/200; MX sync	Frameline; parallax correction marks	Single frame; automatic frame counter; film advance knob	\$29.50
Pan EE	28mm f/3.5 D. Zuiko	Copal betwen lens; 1/60; MX sync	Frameline	Single frame; auto exp. control, E.I. 10-200; optl. man. control; low-light warning signal; auto frame counter; film adv. knob.	\$39.50
Pairt Compent E	28mm f/2.8 Orikkor	Carperu between lens; 1/15-1/250; X sync	Frameline; parallax correction marks	Single frame; built-in exposure meter, E.I. 10-800; film advance trigger on bottom	\$49.95
Regula olympia i	40mm f/3.9 Auto Isconar	Prontor- Lux between lens; 1/30-1/500; X sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-200; low-light warning signal	\$71
Regula Olympia III	45mm f/2.8 Color Isconar	Prontormat S between lens; 1/30-1/300; X sync	Frameline; parrallax correction marks; f-numbers visible	Automatic exposure control, E.I. 10-400; low-light warning signal; zone focus and footage scale	\$101
Regulation .	45mm f/2.8 Steinheil Cassar	Pronto between lens; 1/30-1/250; ST; X sync	Frameline; parallax correction marks		\$37

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NAME	LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Auto 35	40mm f/3.9 Rikenon fixed focus	Riken between lens; 1/25, 1/60; M sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-200; optl. man. conrtol, low-light warning signal; film adv. trigger, rewind lever on bottom; auto frame counter	\$49.95
	40mm f/1.9 Schneider Xenon; interch. screw mt.	Rotary behind lens; ½-1/500; MX sync	Multiple frameline	24x24mm fr. size; built-in spring motor film adv., 20 exp. per wind; safety lock; remote release; ext. rings; lenses 30 to 150mm; Dbi. Motor model gives 50 exp. per wind	\$184; 38mm f/2.8 Schn- eider Xenar, \$169; Dbl. Mot.: f/1.9 Xenon, \$199
Semes Barres	45mm f/2.8 or f/3.5 Samocar	Samocar between lens; 1/30; MX sync	Frameline; parallax correction marks	Automatic exposure control, E.I. 10-200; optional manual control; low-light warning signal; automatic frame counter	\$44.95; f/3.5, \$39.95
Target Glass	30mm f/2.8 Taronar	Seikosha between lens; 1/25-1/200	Frameline; parallax correction marks	Single frame; built-in exposure meter, E.I. 12-800; automatic frame counter; thumb wheel film advance	\$49.95
Cos cos	50mm f/2.8 Lordonar	Prontormatic between lens; 1/30-1/500; MX sync	Frameline; parallax correction marks; f-numbers visible	Auto exp. control, E.I. 10-800; optl. man. control; low-light warning signal; auto frame counter; zone focus, footage scale	\$109.95
Voigtlander Dynametic	50mm 1/2.8 Lanthar	Prontormat S-V between lens; 1/30-1/300; X sync	Frameline; parallax correction marks	Auto exp. control, E.I. 10-400; optl. man. control; high, low-light warning sig- nal; shutter speeds visible in vfdr, top; auto filter comp.	\$104.50
Velgitlander Vita c	50mm f/2.8 Lanthar	Pronto between lens; 1/30-1/250; ST; X sync	Frameline; parallax correction marks		\$41.95
Volgstender Vitos G.L.	50mm f/2.8 Lanthar	Pronto LK between lens; 1/15-1/500; ST; X sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$72.95
Vogstander Vlomede is	50mm f/2.8 Color- Skopar	Prontor SLK-V between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-800; matched needle system visible in viewfinder and top	\$93.95
	40mm f/4 Yashinon fixed focus	Yashica between lens; 1/60; MX sync	Frameless	Auto exp. control, E.I. 10-160; optl. man. control; low-light warning signal; built-in AG-1 flash unit; auto frame counter	\$49.95

NAME	LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Yashica Rapide	28mm f/2.8 Yashinon	Copal-SV between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Single frame; built-in exposure meter, E.I. 10-800; pull-type film advance; automatic frame counter	\$59.95
Zelsa Ikon Contessa- Matic	50mm f/2.8 Zeiss Tessar	Prontor-SLK between lens; 1-1/500; ST; MX sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-1300; matched needle system; optional manual control	\$105
Zelss Ikon Continette	45mm f/2.8 Zeiss Lucinar	Pronto between lens; 1/30-1/250; ST; X sync	Frameless		\$44
Symbolica Symbolica	50mm f/2.8 Zeiss Tessar	Prontormat between lens; 1-1/500; X sync	Frameline; parallax correction marks	Built-in, coupled exposure meter, E.I. 10-1300; matched needle system vis- ible in vfdr; zone focus and footage scale	\$94
Zeiss Ikon Tenax	50mm f/2.8 Zeiss Tessar	Prontormat-S between lens; 1-1/500; X sync	Frameline; parallax correction marks	Automatic exposure con- trol, E.I. 10-1300; matched needle system; optional manual control; low-light warning signal	\$108

35MM SINGLE-LENS REFLEX

These are grouped by shutter type. The name and location of leaf shutters are listed; focal-plane shutters are described only if not cloth. In all leaf-shutter cameras, diaphragm reopening and mirror return occur after film advance. Under "Viewfinder" are listed prism type, viewing screen type and rfdr, or other focusing aid. Auto frame counter indicates self-setting.

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Agentes -	50mm f/2.8 Color Apotar	Prontor Reflex behind lens; 1-1/300; ST; MX sync	Waist-level, interch.; g/glass; split-image rfdr.	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$99.95
Actifica 1	50mm f/2.8 Color Apotar	Prontor Reflex behind lens; 1-1/300; ST; MX sync	Eye-level interch.; g/glass, split-image rfdr.	Same as Model I above, but comes with eye-level prism as standard finder; finders are interch.	\$129.95
Aylathox IV	50mm f/2.8 Color-Soli- nar; interch. bay. mt.	Prontor Reflex behind lens; 1-1/300; ST; MX sync	Eye-level interch.; g/glass, split-image rfdr.	Built-in, coupled exposure meter, E.I. 10-800; matched needle system	\$159
Agistion V	55mm f/2 Color Solagon; interch. bay. mt.	Prontor Reflex behind lens; 1-1/300; ST; MX sync	Eye-level interch.; g/glass, split-image rfdr.	Same as Model IV above	\$198

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Agte Optima (Twin-Lens) Reflex	45mm f/2.8 Apotar (taking and viewing)	Optima Reflex between lens; 1-1/500; X sync	Eye-level; non-focus- ing screen, split-image rfdr.	Automatic exposure con- trol, E.I. 10-250; low-light warning signal	\$169
Aires Penta 35 35LM	50mm f/2.8 Q-Coral; LM: 50mm f/2 H-Coral	Seikosha SLV between lens; 1-1/500; ST; MX sync	Eye-level; non-focus- ing screen, split-image rfdr.	Auto frame counter; LM model has built-in exp. meter, E.I. 10-400	35, \$103.90; LM, \$123.95
Braum Automatic	50mm f/2.8 Ultralit; interch. bay. mt.	Synchro- Compur behind lens; 1-1/500; ST; MX sync	Eye-level; g/glass, split-image rfdr.	Built-in, coupled exposure meter, E.I. 10-3200	\$89.50
Kodak Retina Reflex III	50mm f/1.9 Retina- Xenon; interch. bay. mt.	Synchro- Compur behind lens; 1-1/500; ST; MX sync	Eye-level; g/glass, split-image rfdr, clear collar	Built-in, coupled exposure meter, E.I. 3-3200; matched needle system visible in vfdr. and top; film advance lever on bottom; auto stop at last exposure	\$248.50
Nikorax Nikkorax	50mm f/2.5 Nikkor	Nikkor between lens; 1-1/500; ST; MX sync	Eye-level mirror system; g/glass, g/glass collar, split- image rfdr.	Built-in, coupled exposure meter, E.I. 10-1600; matched needle system visible in vfdr.; automatic frame counter	\$119.50
PCA Prismat	48mm f/1.9 Mamiya- Sekor; interch. bay. mt.	Seikosha- SLV behind lens; 1-1/500; ST; MX sync	Eye-Level; non-focus- ing screen, split-image rangefinder	Built-in, coupled exposure meter, E.I. 6-800; matched needle system visible in viewfinder; automatic frame counter	\$184.95
Volgstander Bessamatic	50mm f/2 Septon; interch. bay. mt.	Synchro- Compur behind lens; 1-1/500; ST; MX sync	Eye-level; non-focus- ing screen, g/glass col- lar, split- image rfdr.	Built-in, coupled exposure meter, E.I. 6-1600; matched needle system visible in viewfinder	\$272.50
Zeiss Hon Cuntarilex Prime	45mm f/2.8 Pantar; interch. front com- ponents	Prontor Reflex between lens; 1-1/500; ST; MX sync	Eye-level; non-focus- ing screen, g/glass col- lar, split- image rfdr.	Built-in, coupled exposure meter, E.I. 10-1300; matched needle system; interch. magazine back	\$175
Zeres from Contraflex Super	50mm f/2.8 Zeiss Tessar; interch. front components	Synchro- Compur between lens; 1-1/500; ST; MX sync	Eye-level; non-focus- ing screen, g/glass col- lar, split-im- age rfdr.	Built-in, coupled exposure meter, E.I. 5-1000; matched needle system visible in viewfinder and top; interch. magazine back	\$219
Alpa 4b	50mm f/3.5 Alpa Alorar; interch. bay. mt.	1-1/1000; M, FP, X sync	Waist-level; full ground glass	Quick-return mirror; diaphragm action depends on lens; sportsfinder	\$199

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
of self	50mm f/1.8 Switar; interch. bay. mt.	1-1/1000; M, FP, X sync	45° eye- level; full ground glass	Quick-return mirror; diaphragm action depends on lens; depth-of-field preview; sportsfinder	\$339
* ***	50mm f/1.8 Switar; interch. bay. mt.	1-1/1000; ST; M, FP, X sync	45° eye- level; g/glass, clear collar, split-image rfdr.	Quick-return mirror; diaphragm action depends on lens; depth-of-field preview; sportsfinder	\$369
S at TOTAL	50mm f/1.8 Macro- Switar; interch. bay. mt.	1-1/1000; ST; M, FP, X sync	Eye-level; g/glass, clear collar, split-image rfdr.	Quick-return mirror; diaphragm action depends on lens; depth-of-field preview; built-in exp. meter, E.I. 12-800; matched needle system	\$469
6 dg	50mm f/1.8 Switar; interch. bay. mt.	1-1/1000; ST; M, FP, X sync	45° eye- level; g/glass, clear collar, split-image rfdr.	Quick-return mirror; diaphragm action depends on lens; depth-of-field preview; sep. built-in r/vfdr. for 50, 90, 135mm lenses	\$399
Astrailez 1000 1000	58mm f/1.9 Meyer Primoplan; interch. screw mt.	1-1/1000; MX sync	Waist-level interch., full g/glass in- terch. w. g/glass split-image rfdr.	Diaphragm reopens manually	\$89.50
Astrantes 1000-LM	50mm f/2.8 Schacht Travegon; interch. screw mt.	1-1/1000; MX sync	Same as Astraflex 1000	Diaphragm reopens manually; built-in exposure meter, E.I. 30-200	\$79.50
Bessler C. Topcon	58mm f/1.8 Auto Top- cor; interch. bay. mt.	1-1/1000; ST; FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Quick-return mirror; diaphragm reopens instantly; depth-of-field preview	\$295
Camorrhex	50mm f/1.8 Super Cano- matic R; interch, bay. mt.	1-1/1000; ST; M, FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Quick-return mirror; diaph. reopens instantly; depth-of-field preview; auto frame counter; film adv. trigger on bottom; acc. exp. meter couples to shutter dial, E.I. 10-2000	\$299.95
Canonife Replay	50mm f/1.8 Super Cano- matic R; interch. bay. mt.	1-1/1000; ST; M, FP, X, F sync	Eye-level; full ground glass	Same as Canonflex above	\$249.50
Guronflex R 2000	50mm f/1.8 Super Cano- matic R; interch. bay. mt.	1-1/2000; ST; M, FP, X, F sync	Eye-level interch.; full ground glass	Same as Canonflex above	\$339.95

MAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Edixa-Mat Reffex Mod. B	50mm f/1.9 Schneider Xenon; interch. screw mt.	1-1/1000; FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Quick-return mirror; diaph. reopens instantly; depth-of- field preview; shutter safety lock; shutter cock indicator in vfdr; intl. dbl. exp.; cable release socket for bellows	\$279.50
Ediza-Mat Reflex Mod. G	50mm f/1.9 Schneider Xenon; interch. screw mt.	1-1/1000; FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Same as Mod. B above but has built-in exposure meter, E.I. 10-800	\$299.50
Edixa-Mar Reflex Mod. D	50mm f/1.9 Schneider Xenon; interch, screw mt.	9-1/1000; ST; FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Same as Mod. B above but with variable delay self timer	\$299.50
1 10.0	50mm f/2.9 Meritar (preset); interch. bay. mt.	1/25-1/150; FP, X sync	Waist-level interch.; full g/glass; interch. viewing screens	Diaphragm action depends on lens; film advance knob; viewfinder magnifier; sportsfinder	\$59.50
E E	50mm f/2.8 Zeiss Jena Tessar (auto); interch. bay. mt.	½·1/250; MX sync	Eye-level; full ground glass	Diaphragm action depends on lens	\$119.50
Erakta VX-lis	50mm f/2.8 Zeiss Jena Tessar; interch. bay. mt.	12-1/1000; ST; FP, MX sync	Eye-level interch.; g/glass, split-image rfdr; inter- ch. viewing screens	Diaph. action depends on lens; built-in film cutter; avail. w/exp. meter prism vfdr, E.I. 2-1000; rewind knob on bottom	\$279.50
Helland Pentax H-l	55mm f/2.2 Auto- Takumar; interch. screw mt.	1-1/500; FP, X sync	Eye-level; g/glass, central focusing grid	Quick-return mirror; diaph. reopens when cocked; shutter cock indicator; acc. exp. meter couples to shutter dial, E.I. 6-1600	\$149.50
Helland Pentax H-3	55mm f/1.8 Auto- Takumar; interch. screw mt.	1-1/1000; FP, X sync	Eye-level; g/glass, central microprism	Same as Model H-1 above but has depth-of-field preview; diaph. reopens instantly	\$199.50
February Coules	52mm f/1.4 Hexanon; interch. bay. mt.	Metal; 1-1/2000; ST; FP, MX sync	Eye-level interch.; g/glass, clear glass collar, split- image rfdr.	Quick-return mirror; diaph. reopens instantly; built-in, coupled exp. meter, E.I. 10-800; matched needle system; D. of F. preview; auto fr. counter; auto retract. pressure plate	\$379.95
Konton 75	50mm f/2 Hexanon; interch. bay. mt.	Metal; 1-1/1000; ST; FP, MX sync	Eye-level; full ground glass	Quick-return mirror; diaphragm reopens instantly; depth-of-field preview; automatic frame counter	\$189.95

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Apple of the second	55mm f/2 Rokkor; interch. bay. mt.	1-1/500; ST; FP, X sync	Eye-level; full ground glass	Quick-return mirror; diaphragm reopens when film is advanced; automatic frame counter	\$169.50
Minotha SR-3 SR-3	55mm f/1.8 Rokkor; interch. bay. mt.	1-1/1000; ST; FP, X sync	Eye-level; g/glass, split-image rfdr.	Quick-return mirror; diaph. reopens when film is advanced; auto frame counter; acc. exp. meter couples to shutter dial, E.I. 6-3200	\$199.50
Mirendah Automasa Automasa	50mm f/1.9 Soligor; interch. bay. screw comb. mt.	1-1/1000; ST; FP, MX sync	Eye-level interch.; g/glass, split-image rfdr.	Quick-return mirror; diaph. reopens instantly; built-in, coupled exp. meter, E.I. 6-400; matched needle system visible in vfdr; dof-f, preview; auto fr. count; shutter cock ind.	\$299.95
Meanda D	50mm f/1.9 Soligor; Interch. bay. screw comb. mt.	1-1/500; FP, MX sync	Eye-level interch.; full ground glass	Quick-return mirror; diaphragm action depends on lens; depth-of-field preview	\$159.95
	50mm f/2 Nikkor-S; interch. bay. mt.	1-1/1000; ST; FP, X sync	Eye-level interch.; g/glass alone or w/split- image rfdr.	Quick-return mirror; diaph. reopens instantly; depth-of-field preview; auto frame counter; provision for motor drive; acc. exp. meter couples to lens, shutter, E.I. 6-4000	\$329.50; with 58mm f/1.4 Nik- kor, \$375
Profession of the second	50mm f/2 Orikkor; interch. bay. mt.	1/2-1/500; ST; FP, X sync	Eye-level; full ground glass	Quick-return mirror; diaphragm reopens instantly; depth-of-field preview; automatic frame counter	\$159.50
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	50mm f/2.8 Auto Tessar; interch. screw mt.	1-1/1000; FP, X sync	Eye-level; full ground glass	Diaphragm opens when cocked; film advance lever on bottom, knob on top	\$119.50 Braile H
Tarkin K	58mm f/2 Auto Biotar; interch. bay. mt.	1-1/1000; ST; FP, X sync	Eye-level interch.; g/glass, split-image rfdr.	Diaphragm reopens when cocked; separate built-in optical viewfinder; provision for motor drive	\$139.50 Braide
	50mm f/2 Auto Flexon; interch. bay. mt.	1-1/1000; ST; FP, MX sync	Eye-level interch.; g/glass, split-image rfdr.	Diaphragm reopens when film is advanced; separate built-in optical viewfinder; provision for motor drive	\$189.50 spino
	55mm f/1.8 Yashinon; interch. bay. mt.	1-1/1000; FP, X sync	Eye-level; full ground glass	Quick-return mirror; diaphragm reopens when film is advanced; angle- mounted shutter release on front	\$159.95

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Zeiss Ibon Contarez	50mm f/2 Zeiss Planar; interch. bay. mt.	1-1/1000; ST; FP, MX sync	Eye-level; non-focus screen, g/glass collar, split- image rfdr.	Quick-return mirror; diaph. reopens when film is advanced; built-in, coupled exp. meter, E.I. 5-1300; matched needle system vis. in vfdr., top; auto aperture comp. at close dist.	\$499
Zelsa Bon Comtavoz Special	50mm f/2.8 Zeiss Tessar; interch. bay. mt.	1-1/1000; ST; FP, MX sync	Waist-level interch.; full ground glass, interch.	Quick-return mirror; diaph. reopens when film is advanced; magnifier in vfdr; auto aperture comp. at close distances	\$394

ROLL FILM REFLEX

These are grouped in single- and twin-lens types. The former are listed just like the 35mm reflexes, with the film size added under "Name." With the latter, V indicates viewing lens; auto loading means no lining up, semi-auto means lining up film with mark inside camera; and unless otherwise noted, all have a sportsfinder.

NAME	BASIC LENS	SHUTTER	VIEWFINDER	NOTES	PRICE
Brustica Belance (120)	75mm f/2.8 Auto-Nikkor; interch. bay. mt.	Cloth focal- plane; 10-1/1250; FP, X sync	Waist-level interch.; full ground glass	Quick-return mirror; diaph. reopens instantly; depth-of-field preview; film adv., shutter-cock knob; interch. roll film backs	\$489.50
Bronica S (120)	75mm f/2.8 Auto-Nikkor; interch. bay. mt.	Cloth focal- plane; 1-1/1000; FP, X sync	Waist-level interch.; full ground glass	Quick-return mirror; diaph. reopens instantly; depth-of-field preview; film adv., shutter-cock crank; interch. roll film backs	\$399.50
Easte 66	80mm f/2.8 Zeiss Tessar; interch. bay. mt.	Cloth focal- plane; 12-1/1000; ST; MX sync	Waist-level interch.; full ground glass	Diaphragm reopens manually; film advance shutter cock knob	\$279.50
Hesselbiad 500C (120)	80mm f/2.8 Plànar; interch. bay. mt.	Synchro- Compur between lens; 1-1/500; ST; MX sync	Eye-level interch.; full ground glass; sports- and prism finders	Diaph. recpens when film is advanced; each interch. lens has own shutter; interch. knob, exp. meter or crank film adv. knobs; acc. backs for 3 frame sizes	\$549.50
Komentex-8 (127)	65mm f/2.8 Prominar	Seikosha SLV between lens; 1-1/500; ST; MX sync	Waist-level; full ground glass	Diaphragm reopens when cocked; ratchet-wind film advance knob, separate shutter cock; cross-coupled LVS	\$69.95
Optilia IIA (120)	105mm f/3.5 Luminon; interch. lensboard	Focal-plane; 1/20-1/400; FP, X sync	Waist-level; full ground glass	Diaph. reopens manually; interch. backs for roll, sheet and film pack; frame sizes: 2½ x 1½, 2½ x 2½, 2½ x 3½; separate film advance, shutter cock	\$229.50
Refer 54 (120)	75mm f/3.5 Amitar; interch. screw mt.	Cloth focal- plane; 1/25- 1/500; MX sync	Waist-level; full ground glass	Diaphragm reopens manually; separate film advance, shutter cock	\$69.50

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	NAME	TAKING & VIEWING LENSES	SHUTTER, FILM ADV., LOADING	NOTES	PRICE
-TWIN LENS	Memiyaflex C.2 (120)	80mm f/2.8 V; 80mm f/2.8 Mamiya- Sekor (See notes)	Seikosha; 1-1/500; ST; MX sync; manual cock, sep. film adv. knob, semi- auto load	Interch. hood; interch. lenses; matched lens pairs w/shutter on sep. boards; dbl. ext. bellows for close-ups to 4 in.; interch. plate back for 21/4 x 31/4 sheet film; parallax corr. marks	\$179.50
•	Minoita Autocord (120)	75mm f/3.5 V; 75mm f/3.5 Rokkor	Seikosha; 1-1/500; ST; MX sync; comb. cock, film adv. crank; semi-auto load; dbl. exp. prev.		\$99.50
	Ricohmatic 44 (127)	60mm f/3.5 V; 60mm f/3.5 Riken	Riken; 1/25- 1/200; M sync; manual cock, sep. film adv. knob	Built-in, coupled exposure meter, E.I. 10-200; matched needle system; low- light warning signal	\$59.95
	Ricolimate 225 (120)	80mm f/3.2 V; 80mm f/3.5 Rikenon	Seikosha SLV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; auto load; dbl. exp. prev.	Built-in, coupled exposure meter, E.I. 6-800; LVS coupling; accessory back for 35mm	\$89.95
	Ricoh Diacord G (120)	80mm f/3.5 V; 80mm f/3.5 Rikenon	Citizen MXV; 1-1/400; ST; MX sync; manual cock, sep. film adv. knob; semi-auto load		\$46.50
	Discord L (129)	80mm f/3.2 V; 80mm f/3.5 Rikenon	Seikosha MXL; 1-1/500; ST; MX sync; manual cock, sep. film adv. knob; semi-auto load	Built-in exposure meter, E.I. 6-800, reads direct in LVS numbers	\$65
	Activities 2.3.5 E.2. (120)	80/2.8 V; 80mm f/2.8 Zeiss Planar. 75/2.8 V; 75mm f/3.5 Schneider Xenotar	Synchro-Compur MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; auto load; dbl. exp. prev.	Interch. hood; intl. dbl. exp.; auto paral- lax corr.; auto depth-of-field indicator; adjustable pressure plate for 35mm (w/adapter); cross-coupled LVS; provi- sion for built-in non-coupled exp. meter, E.I. 6-1600	2.8E2 \$315; 3.5E2 \$239
	Notierflex 2.8F 3.5F (120)	Same as above plus 80mm f/2.8 Xenotar; 75mm f/3.5 Planar	Synchro-Compur MXV; 1-1/500; ST; MX sync; comb. cock; film adv. crank; auto load; dbl. exp. prev.	Same as E2 models above, but has built-in, coupled exp. meter, E.I. 6-1600; matched needle system; cross-coupled LVS; optl. indiv. adjustments; waist-, eye-level magnifiers; flat glass plate in f/plane with special back; filter factor corr. dial	2.8:Xen., \$349; Planar, \$359; 3.5:Xen., \$269, Planar, \$299
	75mm f/2.8 V; 75mm f/3.5 Zeiss Tessar		Synchro-Compur MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; semi-auto load; dbl. exp. prev.	Interch. hood; auto parallax corr.; sgl. lever control for cross-coupled LVS; dual counter for 12, 16 exp. (1½ sq. or 1½ x 2½ w/mask set); provision for built-in exp. meter, E.I. 6-1600	\$189
		75mm f/3.5 V; 75mm f/3.5 Schneider Xenar	Prontormat S; 1/30-1/300; MX sync; comb. cock, film adv. crank; semi-auto load; dbl. exp. prev.	Interch. hood; auto exp. control, E.I. 12-1600; low-light warning signal; man. flash, time exp. control; coupled filter-factor settings; dual counter for 12, 16 exp. (w/mask set)	\$179

NAME	TAKING & VIEWING LENSES	SHUTTER, FILM ADV., LOADING	NOTES	PRICE
Toke-Rollefflex (120)	135mm f/4 V; 135mm f/4 Zeiss Sonnar	Synchro-Compur MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; auto load; dbl. exp. prev.	Same as model 2.8E2 above	\$399.50
Wide Angle Rollefflex (120)	55mm f/4 V; 55mm f/4 Zeiss Distagon	Synchro-Compur MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; auto load; dbl. exp. prev.	Same as model 2.8E2 above	\$399.50
GO CO	80mm f/2.8 V; 80mm f/2.8 Ennit	Prontor-SVS; 1-1/300; ST; MX sync; comb. cock, film adv. crank; auto load; dbl. exp. prev.	Split-image rangefinder; cross-coupled LVS; safety locks for shutter and back	\$99.95
Vashica A (120)	80mm f/3.5 V; 80mm f/3.5 Yashikor	Copal; 1/25- 1/300; X sync; manual cock, sep. film adv. knob; man. load		\$29.95
Yeshica D (120)	80mm f/3.5 V; 80mm f/3.5 Yashinon	Copal MXV; 1-1/500; ST; MX sync; manual cock, sep. film adv. knob; man. load		\$49.95
Veshica 444 (127)	60mm f/3.5 V; 60mm f/3.5 Yashikor	Copal; 1/25- 1/300; X sync; manual cock, sep. film adv. knob; man. load.		\$29.95
Vashler (127)	60mm f/3.5 V; 60mm f/3.5 Yashinon	Copal-MXV; 1-1/500; ST; MX sync; manual cock, sep. film adv. knob; semi- auto load	Built-in exposure meter, E.I. 6-400	\$59.95
Yeahler 638 (120)	80mm f/3.5 V; 80mm f/3.5 Yashinon	Copal-MXV; 1-1/500; ST; MX sync; manual cock, sep. film adv. knob; semi-auto load	Conversion kit for 35mm	\$69.95
Vashica-Mat (720)	80mm f/3.2 V; 80mm f/3.5 Yashinon	Copal-MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; semi-auto load; dbl. exp. prev.		\$75.50
Yashica-Met LiM (120)	80mm f/3.2 V; 80mm f/3.5 Yashinon	Copal-MXV; 1-1/500; ST; MX sync; comb. cock, film adv. crank; semi- auto load; dbl. exp. prev.	Built-in exp. meter, E.I. 6-400	\$79.95

ULTRAMINIATURE

Unless otherwise noted, all cameras have optical viewfinder and shutter-cocking coupled to film advance. Under "Film, Frame Size" there is also listed the type of film cassette, whether single cartridge ("sgl. cart.," on which the exposed film is rewound) or double cartridge ("dbl. cart.," with which no rewinding is necessary).

NAME	FILM, FRAME SIZE	LENS, FOCUSING	SHUTTER, FILM ADVANCE	NOTES	PRICE
Gami 16	16mm perf. 10 x 17mm; or unperf. 12 x 17mm; 30 exp.; dbl. cart.	25mm f/1.9 Galileo Esanitar focusing	Focal- plane; ½-1/1000; X sync; closing cover	Single-window, r/vfdr (coincident); auto parallax corr.; built-in, coupled extinction meter, E.I. 6-200; built-in filter; spr. mot. for 3-shot seq. or 3 single exp.; auto fr. count.	\$297.50
Automatic 16	16mm perf. 10 x 14 mm; 20 exp.; dbl. cart.	25mm f/2.8 Mamiya- Sekor focusing	½-1/200; MX sync; thumb wheel	Frameline; built-in, coupled exp. meter, E.I. 10-1600; matched needle system; built-in filter	\$69.95
Mamiya Deluze 16	16mm perf. 10 x 14mm; 20 exp.; dbl. cart.	25mm f/2.8 Mamiya- Sekor focusing	1/5-1/200; MX sync; thumb wheel	Frameless vfdr, auto parallax corr.; built-in filter slot	\$39.95
	16mm perf. 11 x 14mm; 24 exp.; sgl. cart.	22mm f/2 Rodenstock Heligon focusing	1/30- 1/1000; MX sync; lever	Frameline, parallax correction marks; built-in filter slot	\$64.50
Mec 1658	16mm perf. 11 x 14mm; 24 exp.; sgl. cart.	22mm f/2 Rodenstock Heligon focusing	1/30- 1/1000; MX, FP sync; lever	Same as Model 16 above, but has built-in, coupled exp. meter, E.I. 10-100; matched needle system	\$99.50
Microma III	16mm perf. 11 x 14mm; 36 to 50 exp.; dbl. cart.	20mm f/3.5 Mirar focusing	1/5-1/400; MX sync; slide		\$37.50
Meopta Stereo Milvoma	16mm perf. 10.5 x 11.5mm; 12 to 14 stereo pairs; dbl. cart.	25mm f/3.5 Mirar fixed focus	1/5-1/100; MX sync; slide		\$94.50
Minoita 16E	16mm perf. or unperf. 10 x 14mm; 20 exp.; sgl. cart.	25mm f/2.8 Rokkor fixed focus	1/30- 1/500; X sync; thumb wheel	Frameline; auto exp. control, E.I. 25-200; opt. man. control; low-light warning signal; built-in filter	\$79.95
Minotta 16P	16mm perf. or unperf. 10 x 14mm; 20 exp.; sgl. cart.	25mm f/3.5 Rokkor fixed focus	1/50; X sync; thumb wheel	Aperture selection guide; auto frame counter	\$24.95

NAME	FILM, FRAME SIZE	LENS, FOCUSING	SHUTTER, FILM ADV.	NOTES	PRICE
Minotta 16ii	16mm perf. or unperf. 10 x 14mm; 20 exp.; sgl. cart.	22mm f/2.8 Rokkor fixed focus	1/30- 1/500; X sync; push-pull body		\$39.95
Minox B	9.5mm unperf. 8 x 11mm; 36 or 50 exp.; dbl. cart.	15mm f/3.5 Complan focusing	½-1/1000; X sync; push-pull body	Frameline, auto parallax corr.; f/3.5 aperture only; built-in exp. meter, E.I. 25-400, coupled to shutter; built-in filters; auto filter retract	\$157, chrome; \$183.50, black
Minox IIIs	9.5mm unperf. 8 x 11mm; 36 or 50 exp.; dbl. cart.	15mm f/3.5 Complan focusing	½-1/1000; X sync; push-pull body	Same as Model B above, but does not have built-in exp. meter	\$139.50, satin chrome; \$154, black; \$299, gold
Teachra	35mm perf. 14 x 21mm; 18 b & w, 23 color exp.; sgl. cart.	25mm f/2.8 Tessinon taking and viewing (see notes) focusing	½-1/500; FP, MX sync; button	Twin-lens reflex; g/glass focusing; motor for 5 to 8 exp. w/o winding; acc. optical sportsfinder with reflex hood	\$169

POLAROID LAND

All cameras are designed to take Polaroid Land film which yields a finished print in approximately 10 seconds. The automatic shutter mechanism on the first four models listed works pneumatically: it is attached to a bellows, and the size of an airhole is varied to control the speed that the bellows can open.

NAME.	LENS, SHUTTER, EXPOSURE CONT.	VIEWING, FOCUSING	NOTES	PRICE
Electric Eve Land Model 850	130mm f/8.8- f/82; CdS photoelectric shutter, settings from 1/10, f/8.8 to 1/600, f/82	Sep. vfdr, rfdr- windows; auto parallax corr.; auto frameline size corr.; thumb wheel focusing	Folding; uses 40 series (3½ x 4½) film; auto exp. control for E.I. 50-6000, man. control for EV 10-23; shutter release in bed	\$139.95
Electric Eye Land Model 900	Same as Model 850 above	Combined v/rfdr, frameline; auto parallax corr.; auto frameline size corr.	Same as Model 850 above, but has permanently lubricated bearings for steel rollers	\$159.95
Electric Eye Land Model 1333	4½-in. f/19-f/64; sel. cell photo- electric shutter; fixed aperture; exp. control by choosing shutter spd., 1/15-1/1000	Built-in optical vfdr; fixed focus with 2nd position for close-ups	Pop-out, scissor-type front; uses 30 series (2 ¹ / ₄ x 3 ¹ / ₄) film; at present uses only E.I. 3000 film; 1-2-3-4 button control system; lighten-darken adjustment; low-light warning signal; built-in flashgun for AG-1 bulbs; shutter release on body	\$74.95
Electric Eye Land Model J&	Same as Model J33 above	Same as Model J33 above but has fold-out optical vfdr	Same as Model J33 above, but uses 40 series (3½ x 4½) film	\$89.50
Pathfinder Land Model 110B	127mm f/4.7- f/45; Gauthier leaf shutter, 1-1/300; ST; MX sync; man. exp. control; cross- coupled EVS	Cornb. v/rfdr, frameline; auto parallax corr.; auto frameline size corr.; focus knob on bed	Folding; uses 40 series (3½ x 4½) film; hinged lens cap has f/90 aperture; shutter release on body	\$172.50

PRESS AND VIEW

The differences between these two similar types of cameras are: all these press cameras are equipped with a rangefinder and ground glass, and can be hand-held; view cameras are designed primarily for studio use on a tripod, with ground-glass focusing only. Press cameras may be used as view cameras.

	NAME	LENS	RANGE/ VIEW FINDER	MOVE- MENTS	BACKS	NOTES	PRICE
L NESS	Brand 17 Universal 4 x 5	From 3½- to 17-in.	Built-on; separate view- finder; sports- finder	Front: swing, tilt, shift, rise, fall; back; swing, tilt, rise, fall	Revolving interch. Graphic and Graflex, 4 x 5 and 31/4 x 41/4	Metal body; 17-in. maximum bellows extension; reversible bed	\$150 without lens
	Grathex Century Eraphic 23 27,6 x 33,6	From 101 to 135mm	Built-on; sep. vfdr, sports- finder	Front: tilt, shift, rise, fall, drop bed	Stationary Graflok	Plastic body; 8½-in. maximum bellows exterision	With lens, from \$174.95
	Granfer, Pademaker, Crrown Graphic 45 4 x 5	127, 135, 162, 202mm	Built-on, cpls to lens from 88 to 380mm; comb. vfdr, sports- finder	Front: tilt, shift, rise, fall, drop bed	Stationary Graflok	Wood body; 12½-in. maximum bellows extension; parallax correction; linked focusing track	With 135mm f/4.7 Xenar, \$168.50
	Grafter Speed Crapbic AS Ax S	127, 135, 162, 202mm	Same as Crown Graphic 45 above	Front: tilt, shift, rise, fall, drop bed	Stationary Graflok	Same as Crown Graphic above, but has focal-plane shutter, 13-in. maximum bellows extension, built-in beam focusing device on rangefinder	With lens, from \$377.95
	Grafes Suppor Graphic 45 4 x 5	127, 135, 162, 202mm	Built-in, cpls to lens from 88 to 380mm; sep. vfdr, sports- finder	Front: swing, tilt, shift, rise, fall, drop bed	Revolving Graflok	Metal body; 12½-in. maximum bellows extension; electric shutter release	With lens, from \$389
	Super Speed Graphie 45 A K S	135mm f/4.5 Optar in Graflex 1000 shutter	Same as Super Graphic 45 above	Front: swing, tilt, shift, rise, fall, drop bed	Revolving Graflok	Same as Super Graphic 45 above but has Graflex 1000 shutter	With lens, \$449.50
	Linhot Technika Press 23/8 24/x 33/x	100mm f/2.8 Zeiss Planar	Built-in, couples to lenses from 53 to 270mm; comb. vfdr	Back: swing, tilt	Revolving	Metal body; each lens comes with own helical focusing mount	With lens, \$798
	Suppose Suppos	105mm f/3.5 Technika Xenar	Built-in, couples to lenses from 53 to 240mm; comb. vfdr	Front: tilt, rise, drop bed; back: swing, tilt, drop bed	Revolving	Metal body; 12½-in. maximum bellows extension	\$459.50 without lens
	Super Tochnite IV Ax 5	150mm f/5.6 Technika Symmar	Built-in, couples to lenses from 75 to 360mm; sports- finder	Front: swing, tilt, shift, rise, fall, drop bed; back: swing, tilt	Revolving; accepts Graflok acces- sories	Metal body; 17-in. maximum bellows extension	\$556 without lens

NAME	BED	MOVE- MENTS	BACKS	NOTES	PRICE
255 x 355,	Monorail		Spring- loaded g/glass screen; accepts Graflok accessories	Metal body; built-in spirit	\$223.50
And some party of the second s	Monorail	Front: swing, tilt, shift, rise; back: swing, tilt, shift, rise	Spring- loaded g/glass screen	Same as above	\$259.50
The state of the s	Flat	Front: swing, tilt, shift, rise; back: swing, tilt, shift, rise	Reversible, reducing, sliding	Wood body with metal parts; 21-in. bellows extension	\$109.50
Colomote Arris of Arr	Monorail	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift; all on optical axis	Revolving, w/pressure spring release; accepts Graflok accessories	Metal body; 16-in. bellows extension	\$119.50
Property of the Parket of the	Flat	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift; all on axis exc. back swing	Revolving, reversible; accepts Graflok acc. w/special back	Wood body; 22-in, bellows extension	W/revsble. back, \$275; reversible Graflok, \$285; w/ revolving back, \$300
A STATE OF THE PARTY OF THE PAR	Monorail; combined with pan-tilt base	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift; all on axis	Grafiok, Grafiex	Metal body; 16-in. bellows extension; spirit level	\$214.50
The state of the s	Monorail	Front: swing, tilt, shift, rise, fall; back: swing, shift, rise	Reversible	Metal body; 21-in. bellows extension	\$129.50
Lintrof-Color 23/4 x 33/4 Monorall Van	Monorail	Front: swing, tilt, shift, rise; back: swing, tilt	Revolving	Metal body; 11½-in. maximum bellows extension	\$283
Paris Paris	Monorail		Revolving	Metal body; 15¾-in. maximum bellows extension; acc. optical viewfinder	\$283
- CO	Monorail	Front: swing, shift, rise; back: swing, shift; swings on axis	Revolving	Metal body; 16-in. bellows extension; sliding tripod block	\$139.50

NAME	BED	MOVEMENTS	BACKS	NOTES	PRICE
Pauticel Peco Junior 27, x 31,4	Peco Junior 23/x x 31/x x 31/x		Spring load, Makina	Metal body; 10-in. bellows extension	\$152; with Makina back, \$145
Paubel Peco Junior 4 x S.	Monorail	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift, rise, fall; swings, tilts on axis.	Spring load	Metal body; 13-in. bellows extension	\$228
Prair 22 Page 10 Prair 22 Page 10 Page	Monorail	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift, rise, fall; swings, tilts on axis	Spring load	Metal body; 22-in. bellows extension, 40-in. with extension tube	\$335
Shar Expert 4 x 5	Monorail	Front and back: swing, tilt, shift, rise, fall, drop bed; swings, shifts on axis	Ground glass; accepts Graflok, Polaroid, Linhof accessories	Metal body; 16½-in. bellows ext.; leveling gauges; aux. frame; WA, parallel bellows; magn. lens	\$599.50
Standard 4 x 5 5	Monorail	Front and back: swing, tilt, shift, rise, fall, drop bed; swings, shifts on axis	Ground glass; accepts Graflok, Polaroid, Linhof accessories	Same as Expert model above, but does not have aux. frame or magn. lens	\$369
Szabad Universal 4 x 5	Flat	Front: swing, tilt, shift, rise, fall; back: swing, tilt, shift	Revolving	Wood body; 18-in. maximum bellows extension; sliding tripod block	\$246

MISCELLANEOUS

This section contains all cameras which do not fit into the previous sections, and includes models designed for both general and special purposes. They are listed in alphabetical order irrespective of the film size they take (which is noted in the second column).

NAME	TYPE, FILM SIZE	LENS	SHUTTER	NOTES	PRICE
Colf IN	Folding roll film; 620; 12 exp.	75mm f/3.5 Steinheil Cassar	Prontor-S; 1-1/300; ST; M sync	Optical viewfinder; double exposure prevention	\$49.50
Adox Golf 45-s	Folding roll film; 120; 12 exp.	75mm f/4.5 Wetzlar	Pronto; 1/25- 1/200; ST; M sync	Optical viewfinder; double exposure prevention	\$32.50
September 1	Folding roll film; 120; 12 exp.	75mm f/6.3 Adoxar	Pronto; 1/25- 1/200; ST; M sync	Same as Model 45-S above	\$28.50

NAME	TYPE, FILM SIZE	LENS	SHUTTER	NOTES	PRICE
Anson Lancor LG	Metal box; 127; 12 exp.	70mm f/8 Sconar	1/50- 1/100; M sync	Optical viewfinder; zone fo- cusing; built-in exposure meter, color (E.I. 32), black and white (E.I. 64)	\$24.95
Bell & Howell Infallible Electric Eye 127	Box; 127; 12 exp.	51mm f/8 Bell & Howell fixed focus	Semi-rotary; 1/40; M sync	Automatic exposure control, E.I. 32, 100; low-light warn- ing signal; optical view- finder	\$39.95
Brooks-Plaubel Plaubel Verheride 100	Wide-angle; 120; 7 exp. 2½ x 3½	47mm f/8 Super- Angulon; zone focus, footage scale	Synchro- Compur MXV; 1-1/500; ST; MX sync	100° angle of view; dbl. exp. prev.; sportsfinder, acc. optical vfdr; parallax corr. adjustment in acc. shoe; spirit level	\$260
es les	Folding roll film; 120; 12 exp.	80mm f/2.8 Tessar	Compur 1-1/500, or Prontor 1-1/300; MX sync	Coupled rangefinder	Compur, \$39.50; Prontor, \$34.50
Cowlandflox	Twin-lens reflex in 4 x 5 format	180mm f/4.5 or f/5.6, 210mm f/4.5 or f/5.6 Schneider Xenar or Symmar	Compur (w/Xenar) 1-1/200, or Sync-Com- pur (w/Sym- mar) 1- 1/400; X, MX sync	Diaphragm on viewing lens; parallax corr.; revolving Speed Graphic back; ac- cepts Graflok accessories; 12-in. bellows ext.; acc. g/ glass back	\$435 without lens
Hesselbiad Supervide C	Wide-angle; 120; 12 or 16 exp. (1 ⁵ / ₈ x 1 ⁵ / ₆ , 1 ⁵ / ₈ x 2 ¹ / ₄ , 2 ¹ / ₄ x 2 ¹ / ₄)	38mm f/4.5 Zeiss Biogon	Synchro- Compur between lens; 1-1/500; ST; MX sync	90° angle of view; built-in spirit level; interch. film mags; film advance crank; auto depth-of-field indicators; acc. eye-level optical vfdr, g/glass focusing hood	\$597.50 with opt. vfdr.
Kodak Brownie Skarmetic II	Box; 127; 12 exp.	44mm f/8 Kodar fixed focus	1/40-1/80; X sync	Auto exp. control, E.I. 32- 125; low-light warning sig- nal; man. flash control; dbl. exp. prev.; optical vfdr.	\$34.50
Aero-Technika 4 x 5	Aerial press camera; 4 x 5	From 75 to 270mm in lensboards	Depends on lens	Target sportsfinder; revolv- ing back, accepts Graflok accessories; anatomical hand grip on both sides; shutter release in hand grip	With lens, from \$824.50
Robort Recorder 36, 24, 18	35mm (36 x 24mm, 24 x 24mm, 18 x 24mm)	From 30 to 400mm; interch. bay. mt.	Focal-plane; 1/4-1/500; MX sync	Built-in spring motor for film advance; single ex- posure or sequence with bursts of 5-6 fps; safety lock; for special technical uses	e ex- with safety 36, \$149; 24, \$149; 18, \$179
USC Refex Automatic S20 Electric Eye	Box; 620; 12 exp.	85mm f/8 USC	1/60; M sync	Auto exp. control, E.I. 32- 125; low-light warning sig- nal; dbl. exp. prev.; man. flash control	\$29.95
THE PARTY OF THE P	Wide-angle; 35mm; 13 (25 x 60mm) on 20 exp.	20mm f/2.8 LUX	1/5-1/200	140° angle of view; optical vfdr.	\$395





MODERNS

Christmas Shopping Guide

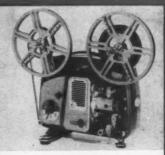
them all this christmas—the snapshooter, the serious amateur, the serious amateur, the man who lives by phote graphy. There's some thing for everyone in these Gift Selections by MODERN PHOTOGRAPH Read every exciting page Make up your gift list. Then take it to your favorite camera store and have



Bolex Zoom Reflex 8 features a photocell behind built-in zoom lens to give "exact area" method of determining exposure. Roll loading. f/1.9 Pan Cinor zoom lens. 12 to 64 fps. Split-image rangefinder. \$330. Paillard Inc., 100 Sixth Ave., N. Y. 13. (19)



The 2½ SLR Hasselblad 500C is a complete system of interchangeable components—lenses, film-magazines, film-winding knobs, viewing hoods. Standard lens is 80mm f/2.8 Zeiss Planar with built-in shutter. \$549.50. Paillard, Inc. (20)



Bolex 18-5 projects 8mm at normal speed or special slow speed of 5 fps to make scenes last almost 4X longer on screen. 400' film capacity. Motor-driven rewind. Instant reverse. With 400' reel, \$154.50. Paillard Inc., 100 Sixth Ave., N. Y. 13. (21)



Extremely sensitive! GE Golden Crown meter is perfect for all still or movie exposures. From .1 to 20,000 ASA, f/1 to f/45, EV and Polaroid. \$34.50. Light Multiplier, \$7.95. General Electric Company, 40 Federal Street, West Lynn, Mass. (52)



Nikor stainless steel developing tanks—fogproof, breakproof, contamination-proof for a lifetime. For all roll- and cut-film sizes. With reel, \$8.95 up. Also cine processing machines. Burleigh Brooks, 420 Grand Ave., Englewood, N. J. (39)



Rollei Projector Adapter. Just attach Rollei as shown and viewing lens becomes projection lens with usual camera focusing. With 2½ or 2x2 slide carrier, cable, lamp, \$49.50. 18x18" screen, \$10. Burleigh Brooks, 420 Grand Ave., Englewood, N. J. (40)



GIFTERRIFIC



The Polaroid wink-light is the perfect gift for any Polaroid Land Camera owner (unless he owns one of the electric eye models). Used with 3000-speed film, it will give beautiful indoor pictures even in dimmest light. Price is under \$18.



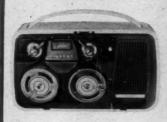
The Polaroid J66 Electric Eye Land Camera is as easy as 1-2-3! All you do is press three buttons; the camera does the rest. No focusing; no exposure setting. And your picture is ready in just 10 seconds. Priced at less than \$95 at any dealer. (37)



The Polaroid J33 Electric Eye Land Camera has all the automatic features of the J66 but with a smaller picture. You don't have to buy a light meter. Even the flashgun is built into the camera. Priced at less than \$75 at any camera store. (36)



Bogen Sub II 35mm Enlarger gives up to 8x10-inch prints on the baseboard. Price, complete with f/3.5 lens, is \$42.50. Other Bogen enlarger models from sub-miniature up to 4x5-inch. Voss Photo Corporation, 28 School Street, Yonkers, New York. (38)



Take-along tape recorder! Grundig-Majestic TK-1 "Attache." Full-battery all-transistor operation. Single-knob playback, record, rewind. Only 8 lbs. With mike, tape, reel: \$129.95. Majestic International Sales, 743 No. LaSalle, Chicago 10. (51)



Accurate—sensitive—the Foto-Meter Model 92 is the ideal light meter for any photographer. Measures small areas in scene from camera position. Cadmium sulfide cell. With case, \$49.95. Fotomatic Corp., 3141 W. 10th, Indianapolis 22, Ind. (42)



Baia "Reviewer" 8mm movie editor features patented slip-in loading, big 300X picture, automatic focusing and framing, onestep automatic butt splicer, foldaway rewinds, frame marker. \$21.95. Baia Corp., 9353 Lee Rd., Jackson, Mich. (16)



Baia splicing accessories for 8-16mm—the Bantam Splicer and Splice Tape. Splicer automatically aligns film and cuts it on frame line. \$2.95. Tape can be used with any tape splicer. 79¢. Baia Corp., 9353 Lee Rd., Jackson, Michigan. (17)



Add titles to your home movies with the low-priced Movielux Movie Titling Set. It has 700 letters in two styles and three colors. Just press on. Completely equipped: \$5.95. J. Struhl Co., 195 Atlantic Ave., New Hyde Park, L. I., N. Y. (15)

Ideas For Giving



New—Powerful, "Round-the-Lens" Hershey Sun-Ring—delivers virtually shadow-free, fullpower flash. 50 watt-sec. from power pack. 50,000 flashes guaranteed! Fits SLR, press, view, Polaroid. 5 oz. \$39.95. Hershey, 853 Dundee Av., Elgin, III. (28)



Ilford Manual of Photography— Revised Edition—an authoritative and comprehensive survey of b&w photography. Over 700 pages, clearly written, profusely illustrated. Basic theory and practical applications. \$8. Ilford, Inc., 37 W. 65th, N.Y. 28 (41)



Testrite Cinelarger makes prints from color or b&w movie film. Models for 8, 16, 35mm. 35mm model makes b&w or Kodacolor prints from 35mm slides. 8 or 16mm, \$22.50; 35mm \$25.95. Testrite Instrument Co., 135 Monroe St., Newark 5, N.J. (10)



Brumberger Fleetwood fully automatic 21/4 slide projector. Change carrier & use 2x2. 500W illumination. f/3.5 lens. \$99.50. Auto timer & remote control, \$29.95. Carry case, \$14.95. Dealer or Brumberger, 68-34th, Brklyn, N. Y. (45)



Brumberger "Black Beauty" Lenticular Projection Screens . . . best looking and extra sturdy . . . the "Cadillac" of screens. Widest angle, brightest viewing surface. 40x40".\$38.95; 50x50"-\$48.95. Dealer or Brumberger, 68-34th, Brklyn, N. Y. (46)



Brumberger Darkroom Accessories: 5x7 contact printer, platen controls on-off switch, \$29.95. Paper chests, unique disappearing door, \$14.95. Darkroom safelight, 5x7, 360° arc, cool, \$6.95. Dealer or Brumberger, 68-34th, Brklyn. (47)



Perrin Contur Camera Bags feature the famous "comfort curve" for carrying ease. Top-grain cowhide. Padded lining. Heavy-duty zipper. Non-slip shoulder strap. Also Pro Bags. \$9.95 to \$79.95. J. B. Perrin & Co., Inc., 12281 Turner Ave., Detroit 4. (53)



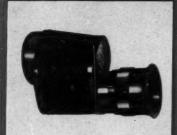
Flipper Model glossy and matte print dryer by Arkay has 2 drying surfaces. Variable heat selector, uniform heat control for perfect drying. F18-B, \$24.50. F18-Chrome surfaces), \$32.95. Arkay Corp., M-12, 1570 S. 1st, Milwaukee, Wis. (43)



Water from 21 jets gushes constantly through Arkay Rapid Print Washer to provide straight line flow across prints. 8x10, \$5.95. 11x14, \$9.75. 11x14 stainless, \$22. Arkay Corp., M-12, 1570 South 1st Street, Milwaukee, Wis. (44)



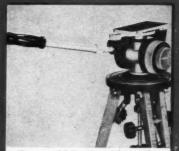
GIFTERRIFIC



Zeiss 8x monocular telephoto attachment. Converts Contaflex Super, Rapid, IV and III to 400mm telephoto. Can be used equally well for visual observation. At Zeiss Ikon dealers. Carl Zeiss, Inc., 485 Fifth Avenue, New York 17. (22)



Kalart Editor-Viewer 8. A big picture—magnifies 8mm film 12X. Bright picture—hooded screen, precision optics, 30W lamp. Nojump, no-flicker film advance. No overheating, no scratching. Built-in "Dual-Purpose" splicer. \$29.95 complete. (14)



Thomas 16 Pan Head for professional 16mm cinematography assures smoother, vibrationless 360° pans and tilts. Exclusive braking system. Fits any camera and tripod. \$149.50. Cinema Prod. Div., TA Mfg. Corp., 4607 Alger St., Los Angeles. (18)



Bausch & Lomb Balomatics the most complete, best behaved slide projectors you can own. Three models for 2x2 slides priced from less than \$80. Also for 2½x2½ transparencies and 2x2 slides at under \$180. At all better dealers. (27)



The giant eight-inch luminous dial timer provides accuracy in seconds for automatic enlarger switching—in minutes for film processing. Timing range from 1 second to 60 minutes. \$24.95. Dimco-Gray Company, Dayton, Ohio. (26)



All seats are "front row center" with Knox Spectator home screen. Lenticular surface gives sharp, bright, wide-angle picture, daylight or dark. 4 sizes: 30x40-50x50. \$35.95-\$47.95. Dealer or Knox Mfg., 9715 Soreng Ave., Schiller Park, III. (24)



These zany Contemporary Personal Photo Albums are hilarious. For every occasion. Hold 16 prints—to 3½x5, small & large Polaroid. Cushion-edge covers. Clear window sleeves. Mounting stickers. 98¢. Cooks' Inc., Blackwood, N. J. (32)



Accura Bouncemaster, the "perfect" bounce fanflash that accepts all flashbulbs. Features test light, extension outlet, ejector, AG adapter with 2" reflector. W/case, \$9.95. Photo Import. & Distrib., 67 Forest Rd., Valley Stream, N. Y. (30)



Motor-driven Master Time-O-Lite Timer (M-59) has 2 outlets: one for safelights, one for enlarger or printer. 1-60 sec. Automatic reset. \$24.50. Professional (P-59): 3 outlets. \$32.50. Industrial Timer Corp., 1432 McCarter Hwy., Newark 4, N. J. (48)

Ideas For Giving



Minolta Mini-35 Projector is 4½ inches high, weighs only 2 pounds. Fills a 30x40-inch screen at 8 feet. Airequipt adapter permits semiautomatic operation. 100-watt lamp. \$37.50. Minolta Corporation, 200 Park Ave. S., New York 3. (11)



The Minolta SLR system in one case—Minolta SR-1 camera, four lenses from wide-angle to long telephoto, extension bellows, accessory magnifier, waistlevel anglefinder, filters. Minolta Corporation, 200 Park Ave. S., New York 3. (12)



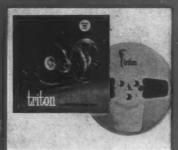
The Minolta 16-E's meter automatically adjusts the diaphragm. Shutter is set automatically. Warning signal shows too-low light. Two-position focusing scale. Under \$80. Minolta Corporation, 200 Park Ave. S., New York 3. (13)



For film-carrying and storage problems—a reel safe of cold rolled steel. Recessed handle, offset design for easy stacking. Safety lock. 200' 8mm (holds 6 reels & cans), \$3.60; 400' 8mm (\$ r&c), \$5.50. Goldberg Bros., 3535 Larimer, Denver. (29)



Work with the fastest negative color film made (ASA 40)—make prints in less than an hour—with new Agfacolor Home Processing Sets. Film set, \$3.60; paper set, \$6. Paper, \$4 & \$9.15. Manual, \$1. Agfa, Inc., 516 W. 34 St., N. Y. 1. (50)



Triton Premium Magnetic Recording Tape with complete norisk guarantee is the perfect Christmas gift for the home recording enthusiast. Splice-free Leader at both ends. Trionized® to end head wear, oxide shed. 7" 1½ mil acetate, \$3.75. (23)



Now...sort your slides the easy way with the Geist Slide-Sorter. Holds up to 40 slides on smooth translucent surface. Gives soft even light for quick identification colors. On sturdy wire stand. \$9.95. H. E. Geist Co., 2160 W. 25, Cleveland 13. (25)



Mills Zephyrlite chests for portable dustproof storing of 2x2 slides. Sequence type, \$9.95; group, \$10.95. Duofiles—portable slide files with nest arrangement. Sequence, \$2.25; group, \$2.50. Mills Affiliates, 1701 Walnut, Kansas City 8, Mo. (33)



350mm to 650mm variable telephoto in one compact unit. Bushnell Tele-Var gives zoom flexibility to SLR cameras with focal plane shutters. Crisp results from 12 feet to infinity. \$59.50. Bushnell, 514 Bushnell Building, Pasadena, California. (31)

GIFTERRIFIC Ideas For Giving



How To Process Color Film At Home, by Ira B. Current. An Amphoto "Edition Bound" hard cover book. Detailed, easy-to-follow instructions on color processing in the home. Can be used as a guide to darkroom technique. \$2.50. (54)



The world-famous line of Carl Zeiss Jena prismatic binoculars feature convenient center focusing. Prices start at \$89.50 for 6x30. Other models include 8x30, \$94.50; 7x50, \$149.50; 10x50, \$164.50. Masel Supply Co., 425 B'way, N.Y. 13. (55)



The Compco Super Action Editor-Viewer is easy to look at, easier to use. Rugged die-cast aluminum. Washable baked-on enamel finish. Built-in dry splicer. 400' reel capacity. \$29.95. Compco Corp., 1800 N. Spaulding Ave., Chicago 47. (49)



Weston Exposure Meter. Sensitivity is doubled! New, practical pointer lock. Gives extremely accurate readings in the very lowest light. It's perfect for available light photographers. Extremely legible dials give at-aglance readings. \$35.95. (56)



Da-Lite Silver-Lite screen's patented silver lenticular surface gives superb picture reproduction. Push-button operation; you set up in seconds. Simple tensioning device for wrinkle-free surface. 40x40, \$29.95; 50x50, \$39.95. At dealers. (34)



Floyd's Photo Tips, by Wayne B. Floyd, an Amphoto "Edition Bound" hard-cover book. Here is a virtual gold mine of short cuts, money savers, time savers and photo tricks that every camera owner ought to have. For yourself and friends. \$2.50. (57)

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Keppler On The Eye-Level Reflex, an Amphoto book. An unconventionally frank, sharply critical analysis of 35mm prism reflexes, how they differ and how they should be used. What's right and what's wrong. Jammed with charts and tables. \$4.95. (58)

TESTS

NEWEST CAMERAS · LATEST FILMS · IMPORTANT ACCESSORIES

MODERN PHOTOGRAPHY'S exclusive monthly equipment report devoted to informative, unbiased field tests of production models submitted to and passed as acceptable by our technical department.

THE EDIXA-MAT C: AN SLR WITH METER



Manufacturer's specifications: Edixa-mat C 35mm eye-level single-lens reflex. Lens: 50mm f/1.9 Xenon with stops to f/22, focusing to 1% ft. Shutter: Cloth focal-plane with speeds from 1-1/1000 sec. plus B, FPX sync. Viewing: Interchangeable eyelevel prism finder with groundglass screen and split-prism rangefinder. Other features: Built-in exposure meter; internal automatic, instant-return diaphragm; rapid-return mirror; depth-of-field previewer; manual reset frame counter; shutter release safety lock. Price: \$299.50. Importer: Edixa Camera Co., 10 S. Second Ave., Mt. Vernon, New York.

The Edixa-mat body is basically the same as that of the Edixa Reflex, which was reported in the August 1958 "Modern Tests." The main differences

are that the newer camera has a rapid-return mirror in addition to the fully automatic diaphragm, it has a different standard lens, and it costs about \$30 less. The Edixa-mat comes in three versions: the B is the basis model, the C has an improved built-in exposure meter, and the D has an adjustable self timer.

Mechanically, the camera operates smoothly and easily. The rapid wind lever with its 180° throw is among the sweetest-moving we've handled, and the front shutter release is among the most sensitive. Of course, since the body does remain much the same as that of the Edixa Reflex, there's still a rewind knob instead of a rapid lever, and there are two setting dials, fastand slow-range, for the non-linear shutter speeds.

What we said of the Edixa Reflex' finder image applies just as well to that of the Edixa-mar: It "was exceedingly bright and had no fall-off of sharpness or brightness at the image corners. The centrally located splitimage rangefinder worked clearly with both halves of the image moving out of alignment when the camera was out of focus." In addition, the Edixa-mat features a flag that appears in the finder to warn you when the shutter is not cocked.

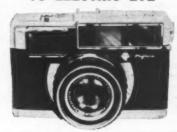
The exposure meter offers a dual brightness range, with a hinged baffle over the meter window that is raised or lowered accordingly. The meter proved to give sensitive and accurate readings in a low-light level requiring the equivalent of f/2.8 at 1/50 sec. with F1 400

Our tests of the 50mm f/1.9 Xenon lens showed that central sharpness was good at f/1.9 with much fall-off at the edges. Between f/4 and f/5.6 sharpness was very good with some fall-off in the corners. Overall sharpness decreased slightly at smaller apertures.

Some of the corner sharpness fall-

off found with this lens is caused by curvature of field. At all but moderately close focusing distances this effect is slight,—W.H.J.

FUJICA 35EE: SEMI-AUTO TO ELECTRIC EYE



Manufacturer's specifications: Fuiica 35EE 35mm rangefinder electric-eye camera. Lens: 45mm f/1.9 Fujinon with stops to f/22, focusing to 2.5 ft. Shutter: Fuji Snychro MXL with switch-over from fully automatic to semi-automatic to manual with speeds from 1 to 1/1000 sec., plus B, MX sync. Viewing: Brightline framefinder with coupled rangefinder, automatic parallax correction. Other features: Built-in exposure meter coupled to lens and shutter speed controls for E.I. 10 to 200; low-light warning signal in viewfinder; knurled wheel on back of camera operates focusing; rapid advance lever on bottom; rapid rewind crank on left side; automatic zero resetting frame counter. Price: \$119.95, case \$11.95. Importer: Fuji Photo Optical Products Inc., 111 Fifth Ave., New York 3, N. Y.

In basic design, the Fujica 35EE is similar to the Fujicas previously reviewed in Modern Tests (Fujica 35-SE, November, 1959; Fujica 35-ML. October 1958). Film is advanced by the same rapid wind lever on the bottom of the camera; focusing is with right thumb turning a similar knurled wheel on camera back; the 45mm f/1.9 Fujinon lens is the same as that on the 35-SE; rapid rewind crank is in the same position, on the camera side. The one important difference is in the exposure control system: the semi-automatic mechanism of the 35-SE has been replaced by a fully automatic electric eye system. When set on automatic, you choose the shutter speed, the 35EE does the rest.

The electric eye system does not permit using the full range of shutter speeds with every exposure index. With E.I. 200 film the slowest speed you can set is 1/30 sec.; with E.I. 100 film, the slowest speed is 1/15 sec., etc. However, if you are using the

(Continued on page 130)

MODERN TESTS

(Continued from page 129)

camera on semi-automatic you can use the de-coupling release and set the slow speeds manually.

The manufacturer's use of the term "semi-automatic" calls for some explanation. Conventionally, semi-automatic refers to the system in which the photographer sets the aperture (or the shutter), then adjusts the shutter (or the aperture) to match two needles or line a single needle up with a notch appearing in a window on top of the camera and/or in the viewfinder. In the semi-automatic system of the 35EE you choose your shutter speed and the meter needle on top of the camera indicates the proper fnumber which you must set manually. The limitation on speeds with various E.I. settings holds when using the camera on semi-automatic; and if you use the de-coupling release to set a slower speed the meter ceases to operate. Here, you would have to rely on your experience or an accessory meter to guide your exposure choice.

Our tests of the built-in meter showed that it was accurate down to a reading of f/1.9 at 1/30 second for the highest exposure index setting of 200

Lens tests of the 45mm f/1.9 Fujinon (as reported in Modern Tests, November, 1959) indicated that at f/1.9 sharpness is acceptable at the center with some sharpness falloff and flare at the edges. At f/5.6 overall sharpness is excellent and flare seemed to be nonexistent. Sharpness remained excellent as the lens was stopped down to f/22. Some of the corner fall-off with this lens is caused by curvature of field. At all but moderately close focusing distances, this effect is slight.—P.C.

AT LAST: PRAKTINA IIA 35MM PRISM REFLEX



Manufacturer's specifications: Praktina IIA 35mm eye-level single-lens reflex. Lens: Inter-

changeable 50mm f/2 Carl Zeiss Jena Flexon with stops to f/22 and focusing to 18 in. Shutter: Cloth focal-plane with speeds from 1 to 1/1000 sec., plus B, FPX sync. Viewing: Interchangeable eyelevel prism reflex with interchangeable focusing screen and central rangefinder. Other features: Automatic diaphragm; provision for previewing depth of field; accessory bottom rapid wind lever; separate direct optical finder; all shutter speeds on non-rotating dial; provision for motor drive. Price: Less than \$220. Importer: Standard Camera Corp., 319 Fifth Avenue, New York 16, N. Y.

Six years after the factory's announcement of this new, improved, more automatic Praktina IIA, the camera has arrived in the U.S. While this may seem rather an extraordinary interval, there is a vast gain for the purchaser. This is no flash-in-the-pan, hot-off-the-designer's-board experimental model. It works. It's been available for years in Europe and, if it had any major bugs, they've been ironed out long ago.

First, how does it compare with the original Praktina FX model? To the casual observer they seem identical—the body casting is the same, controls are in the same place, prisms are interchangeable between the two models. Only the new lens in its new mount (the FX model had a 58mm f/2 Biotar lens from Carl Zeiss Jena) seems to give the camera away.

Actually there are many interior and a few important exterior differences. The diaphragm not only shuts automatically when the very smooth and handy front shutter release is pressed, but it need not be recocked to full aperture after each exposure. When you wind shutter and film, the diaphragm reopens automatically.

Unfortunately, although the very positive and admirably large diameter breech lock lens mount is exactly the same, the semi-automatic lenses of the old camera won't work on the IIA and the IIA's lenses can't be used on the FX. Reason: the interior pin on the new model draws back to close the diaphragm, while the pin on the FX moves forward. Of course, all preset or accessory lenses will work on either camera model.

The view through the prism is definitely brighter than on the FX. (You can tell an old prism from the new one easily. The IIA prism has no leather covering on front, but has a satin finish with the letters KW instead). The focusing screen is slightly difficult to see completely if you wear glasses but is adequately bright, and there is a tendency for the edges to darken unless you have your eye centered in the finder. The split-image rangefinder is efficient although the dark line between the two finder halves is slightly disturbing.

The new lens focused smoothly. Veteran Praktina owners may find that the leather instead of knurled metal finish of the focusing ring requires some practice to operate as assuredly. There's a very handy and efficient depth-of-field preview button on the side of the lens mount. When pushed it causes the lens to close down. The lens reopens instantly when you remove your finger.

Aside from a special new sync indicator pointer, the new IIA has all the other features of the FX.

It would be purposeless to attempt to evaluate the Praktina IIA feature for feature against the vast rash of newer prism reflexes. It does not have a rapid-return mirror, rapid rewind crank, instant-reopen diaphragm, automatic frame counter. What it does offer is proven reliability plus a number of important accessories, including motor drive and remote control. It is one of the only cameras with an internal automatic diaphragm that can be used automatically with extension tubes or bellows.

Among the new accessories which fit the IIA and the older FX as well, the Exposure Meter Prismatic Finder (less than \$50) seems most useful, although it was not available for testing. We did, however, try out the bottom accessory rapid wind lever (\$8) which resembles the one built into the Kodak Retina cameras and compares quite favorably with it.

In actual shooting we found that the IIA shutter was relatively quiet and the disturbing ratcheting of the FX has been considerably lessened. The new Flexon lens (similar to the Zeiss Pancolar now available for the Exakta VX IIA) is an improved version of the 58mm f/2 Biotar. It delivers a slightly smaller subject image because of the shorter focal-length, but is superior in quality.

We found that the 50mm f/2 Flexon produced very good sharpness wide open with some sharpness falloff at the corners. At f/5.6 sharpness was very good with some fall-off at the corners. Overall sharpness de-

creased slightly at smaller apertures.

Some of the corner sharpness falloff found with this lens is caused by curvature of field. At all but moderately close focusing distances this effect is slight.

Other completely automatic lenses available for the IIA model but not tested by us are 35mm f/2.8 Zeiss Jena Flektogon and Schacht Super-Travegon; 80mm and 120mm Carl Zeiss Jena Biometer lenses.—H.K.

YASHICA RAPIDE: NEW LOOK IN SINGLE-FRAME



Manufacturer's specifications: Yashica Rapide 35mm single-frame camera. Lens: 28mm f/2.8 Yashinon with apertures to f/22, focusing to 3 ft. Shutter: Copal-SV with speeds from 1 to 1/500 sec. plus B, MX sync., self timer. Viewing: Bright frame with parallax correcting markings. Other features: built-in uncoupled exposure meter; plunger rapid wind, folding rewind crank. Price: Under \$60, case extra. Importer: Yashica, Inc., 234 Fifth Ave., New York 1, New York.

It's fairly obvious that the singleframe 35mm camera which makes forty 1x3/4 in. vertical pictures on a 20-exposure 35mm film roll needn't stick to the old standard horizontal camera design. The first single-framer to investigate the new mysterious contours is the Yashica Rapide, which has the same size and weight as an 8-transistor portable radio. It's a handsome, clean, exceedingly sturdy unit and there seems to be more kinship with that transistor radio than you might think. To set the controls for exposure you hold the camera with its lens pointed upward and the top of the camera pointed at the subject. Reason? The selenium exposure meter cell face is mounted in the top of the camera rather than in the front. You read the number of the band opposite the meter needle and set this number on the lens mount, twirling the mount as you would a radio dial.

The meter handles film with exposure indexes from 10 to 800. It's sufficiently accurate outdoors for color film and can read an exposure at f/2.8 at 1/30 sec. with a film having a 400 exposure index. Once you've got the number in the lens mount window, you can change shutter speed or aperture. Just be sure that when you do, you change the other control to maintain the number. Then you guess your distance and revolve the focusing ring to match your guess.

When ready to take a shot, turn the camera around and point the lens at your subject, look through the bright finder (which is sometimes difficult to see completely in bright light), and press the extremely quiet and smooth shutter release. To advance film and recock the shutter you pull downwards on a leather thong attached to a metal plunger. Wild, eh?

As an interesting technical point, this camera has no sprocket drive. By using a large takeup drum the sprocket drive has been eliminated and the drum itself measures out the film. To insure no overlap of shots you get a comfortable spacing width between shots. It works!

Nobody says that the old dog of a camera fan will take to this innovation as naturally as a duck takes to water. Despite all of my entreaties that this single-frame is a heck of a lot bigger than many double-framer 3.5s l've used, I couldn't stop vast hordes of wives, mothers, sisters and present non-camera entrusiast males from thinking that the Rapide was the cutest, nicest designed, most intelligently planned, etc., etc., they'd ever seen.

Does it take pictures? Oh yes! While we wouldn't recommend the lens for mural photographs, you can make adequately sharp enlargements even to 11x14. And projection of transparencies to 40x40 in. pleased everyone, even if sharpness suffered when compared to transparencies made with, say, a 35mm Yashica Pentamatic.—H.K.

QUICK-LITE: HIGH VOLT UNIT WITH BUILT-IN AC

Manufacturer's specifications: Yashica Quick-Lite QL-II electronic flash unit. Operation: 270-volt dry cell battery handle. Recycling time: 4 to 5 sec. Flash duration: 1/2000 sec. Other features: 30-watt-second output; 50° angle of coverage; 6000K color temperature; built-in ready light, flash calculator. Price: \$29.95. Importer: Yashica, Inc., 50-17 Queens Blvd., Woodside 77, N. Y.

Just to prove you can't keep a good idea down, Yashica has come out with

the Quick-Lite, its version of the small electronic flash unit that operates on a high-voltage battery-handle (the first of these units was the Walz Autoflash V, reported in "Modern Tests," May 1961). The Quick-Lite also operates off ordinary 110-volt household AC but, instead of an accessory AC adapter, this unit has an AC converter built right into the flash head. All you need is the 17-ft. AC cord.

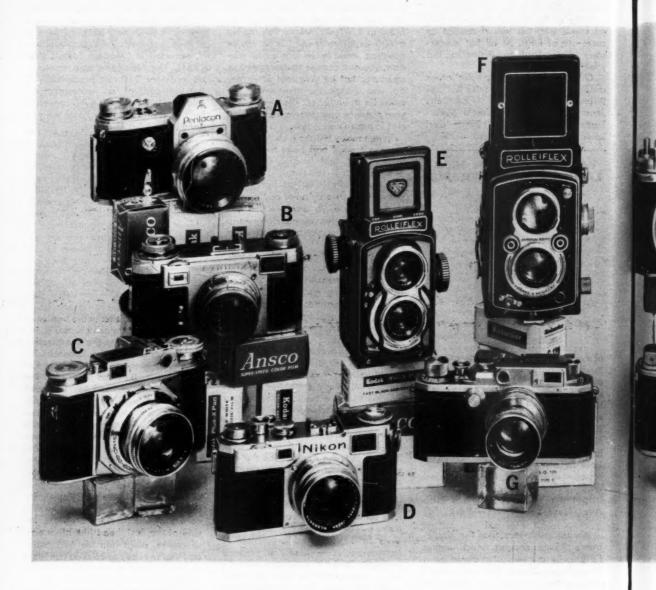


Into a round socket in the bottom of the small, rectangular (2 \cdot x 3 \cdot x 1 \cdot x 1 \cdot x 2 \cdot x 3 \cdot x 1 \cd

If you want to save the battery and can confine your shooting to within 17 ft. from an AC outlet, flip the switch to "AC," plug the special cord into the receptacle on the left side of the flash head (the other end, of course, plugs into the wall outlet) and you're ready to go. You can leave the battery on the unit while operating on AC (the whole unit weighs just 22 oz.). Or, you can take off the battery, plug a small adapter into the socket and slip this adapter into the camera's accessory shoe. As the flash head alone weighs 12 oz., this gives you a compact, light unit. Warmup and recycling time on AC is 2 to 3 sec. and, of course, the number of flashes is unlimited. This can make for some pretty swift and extensive picture taking.

The coiled sync. cord can be stretched to 24 in., so it's possible to use bounce flash, off AC, by slipping the head out of the accessory shoe and holding it in one hand, pointed in the desired direction. It's more cumbersome, but still possible, to bounce flash when using the DC battery-handle.

According to the manufacturer, (Continued on page 136)



NEVER BEFORE IN HISTORY has there been such a glorious glut of used cameras in every shape and form (and condition). If you've been holding off from buying that extra 35mm body, spare 21/4 reflex or whatever else, there's no time like the present buyer's market to

make the plunge.

To see just what top plunge bargains are possible Associate Editor David Miller donned his average camera fan disguise, made the grand tour of a dozen or so used camera outlets and came back with what we think are some fabulous buys in cameras which are generally available. In the Used Camera Buying Guide section of this month's issue you'll find complete technical descriptions of all our prizes (except the Argus A and Pentacon F). Here we'll tell you just why these are top bargains and just how much these cameras were selling for where we found them. Then go and hunt yourself.—H.K.

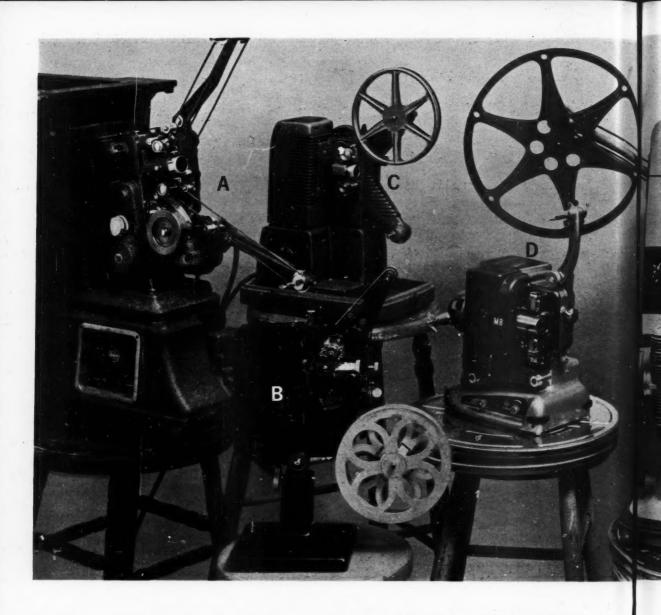


A. PENTACON F WITH 35MM F/2 PRESET BIOTAR: The original 1950 prism tin lizzy marches on in the form of the original eye-level reflex. (At that time it cost \$475.) The F model MODERN picked up at Willoughby Camera Stores Corp., 110 West 32 St., New York 1, N. Y., at \$69 in what appeared to be new condition (save for a mysterious missing piece of front leather covering) has the semi-automatic diaphragm interior collar which would allow you to use it with semi-automatic Praktica lenses and with most semi-automatic Pentax lenses as well. The preset Biotar (many Biotars are not marked as such because of certain importation restrictions, instead are marked with a simple B) of course doesn't hook up to the semi-automatic diaphragm but you are getting a Biotar and you can add semi-automatic lenses later. Warning in buying Pentacons: check all shutter speeds carefully. Test Biotars. The unmarked Pentacon presets can vary in quality. If the camera's price is still slightly higher than you want to pay, look for a Pentacon with the 50mm f/2.8 Tessar. But beware of the 58mm f/1.9 Primoplan, which is doggy.

B. CONTAX IIa WITH 50MM F/1.5 SONNAR: Dreamed of owning a super-quiet shutter in an almost-new Contax

with high speed Sonnar lens but shied away from the cost? MODERN found one at Unredeemed Pledge Sales Co., Inc., 64 Third Ave., New York 3, N. Y., for \$69.50 with a body in "as new" condition. Some sticky material on the chrome and one rangefinder window disappeared nicely after we applied liquid lens cleaner. The lens mount lip showed some dents and loss of black enamel. These seemed to have been caused by a poorly fitting, threaded filter (which came with the camera). Although the IIa was recently discontinued, the vast array of accessories and lenses is readily available.

C. VOIGTLANDER PROMINENT WITH 50MM F1/5 NOKTON LENS: The 50mm f/1.5 Nokton was justly considered one of the finest speed lenses ever made and the Prominent, although slightly large, was a rugged, capable leaf-shutter rangefinder with a good range-viewfinder. The accessory 35mm, 100mm and 150mm lenses are also outstanding because of the leeway given the lens designer by the overlarge leaf-shutter aperture on the Prominent. We obtained our Prominent from Wall St. Camera Exch., 120 Wall St., New York 5, N. Y., for \$120 and felt it to be a splendid buy. (Continued on page 164)



BMOVIEPROJECTOR BARGAINS

MOST PEOPLE would never think of buying a used 8 or 16mm motion picture projector. But take a quick trip through any fair-sized photo shop and you'll see some pretty substantial machines selling for somewhat less than substantial prices. You won't find many of the newer innovations-automatic threading, built-in editors or condenserless optical systems. But that some of the machines discontinued as much as 20 or more years ago were built along heroic lines is proven by the fact that quite a number are still in use. The photo above shows a selection of machines we found in photo shops -and in the possession of MODERN staffers. One or two were only recently discontinued-the Bolex and Bell & Howell 8mm machines. However, it's a good idea to check with a local camera repair shop to find out if parts are still available for the machine you're interested in should you need them in the future.



AMPRO 16MM OPTICAL SOUND: This machine is ned—and 'still very much operated—by MODERN's Controller, Irving Richter. He vows that the sound quality is every bit as good as the day he bought it—sometime during the 1930's. While hardly the most portable 16mm machine ever made—the Ampro was built to last. What's more it boasted features that still come in mighty handy today—a built-in public address system (if you decide you don't want to show 16mm sound movies after all) and a self-contained case that literally wraps itself around the machine.

Specifications: 750-watt lamp; 1½-in. (semi-wide-angle) f/1.6 lens; rheostat controlled fps speeds; cable driven reel arms; 1600-ft. reel capacity; on-off, rewind, reverse and forward, lamp, pilot light, volume (three), tone controls; microphone and phono inputs (for public address use); separate speaker. Used price range, \$135 to \$230 (depending on model).

KODASCOPE MODEL G SILENT 16MM: We landed this one after briefly mentioning to Technical Editor, Edward Meyers, that we were doing a story on used projectors. Meyers persuaded his father to lend us the machine. While the machine is somewhat short on lamp wattage-300-its black, shiny metallic finish is indeed impressive. More important, it's another machine that exhibits a real craftsmanlike approach to manufacturing. There are no rough edges, flimsy parts, and everything works with a

click of authority.

Specifications: 300-watt lamp, 2-in. f/1.6 lens; rheostat controlled speeds; cable driven reel arms; 400-ft. reel capacity; forward, reverse, rewind switch; threading light, tilt control, snap lock film guides on sprocket wheels, single frame projection. Used price range, \$35 to \$50.

C. AMPRO FUTURIST 8MM: We stumbled over this Ampro—literally—in the back storeroom of Olden Camera Co., 1265 Broadway, New York 1, New York. It's still one of the lightest 8mm projectors ever made and no chore at all to carry about. Threading is quick, simple and safe. Specifications: 750-watt lamp; 25mm f/1.6 lens; rheostat controlled speeds; single frame; internally geared reel arms; 400-ft. reel capacity; single on-off motor and lamp switch; forward, reverse and rewind control; snap-in film guides on sprocket drives. Used price range, \$85 to \$90.

(Continued on page 162)



Your most treasured moments come gloriously alive again on a new Radiant Lenticular Screen. Radiant's exclusive lenticular projection surface makes colors more vibrant... gives greater contrast... makes pictures truly natural and lifelike.

And with Radiant Lenticular Screens you need never turn out all of the lights. No more fumbling about in the dark, no more stopping all other activities when you want to project your movies or slides. Radiant's new lenticular screen surfaces control light reflection so effectively that even color movies and slides are projected with living reproduction.



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MODERN TESTS

(Continued from page 131)

the recycling time between flashes increases toward the end of the battery's life (said to be 1000 flashes) and the light output decreases. As with all dry cell batteries, storage in a cool, dry place when not in use is best. With the Quick-Lite you can still use the AC while in the process of getting a new battery (\$9.95). Batteries are small (5 $\frac{3}{4}$ in. long, $1\frac{1}{2}$ x $1\frac{1}{4}$) and light (10 oz.) enough to carry around in pocket or gadget bag if you think you'll need a spare.

The unit handles well during picture taking, except for the usual discomfort of bounce flashing. With the Quick-Lite we tested, we found 25 to be the best guide number for Kodachrome.

-D.L.M.

INEXPENSIVE 35MM SPIRATONE ENLARGER



Manufacturer's specifications: 35mm Spiratone enlarger. Negative size: 16mm through 35mm. Focusing: Manual, bellows, rack and pinion. Light source: 150-watt opallamp. Construction: All-metal. Optical system: Double condenser. Other features: Parallel arm system facilitates gross focusing as well as changing negative magnification; glassless negative carrier; red filter; lensboard accepts all lenses with same thread as Leica lenses. Price: \$24.95; 2-in. f/3.5 Accura lens \$5.95, with illuminated dia-phragm, \$7.70; enlarger equipped for 16mm with carrier and 1-in. f/3.5 lens, \$30.95. Importer: Spiratone, Inc., 135-06 Northern Blvd., Flushing 54, N. Y.

If you were to pore over the pages of photography magazines which appeared 25 years ago, you would find a number of enlargers advertised which sold anywhere from \$5 to \$20. These were pretty primitive affairs.

Not so the 35mm Spiratone enlarger. This machine's most extraordinary single feature is that it costs just \$24.95—the equivalent of the prewar \$5 or \$10—and makes amazingly good 11 x 14 enlargements from 35mm. We tested this enlarger against one of the most precise, exquisitely made and relatively expensive 35mm enlargers available today, and while you could see the difference in the sharpness of prints (made with each enlarging lens stopped down to f/8) if you examined them closely, this difference was not instantaneously apparent to the casual glance.

Our tests made with this enlarger and the f/3.5 Accura lens indicated that at f/3.5 (widest aperture) illumination decreased somewhat at the corners of the projected image, but such fall-off is common with all but the very best enlarging lenses when the lens is wide open: when it was stopped down to f/5.6-f/8—the standard apertures for making prints to ensure maximum sharpness—illumination seemed perfectly even. The largest size print which can be made with this enlarger from a 35mm negative projected on the baseboard is about 12x18 in. If larger prints are desired, you can of course rotate the lamphouse 180° and project onto the floor.

In addition to using the lens available through Spiratone, we did make a few tests with a top-notch enlarging lens and the results were excellent.

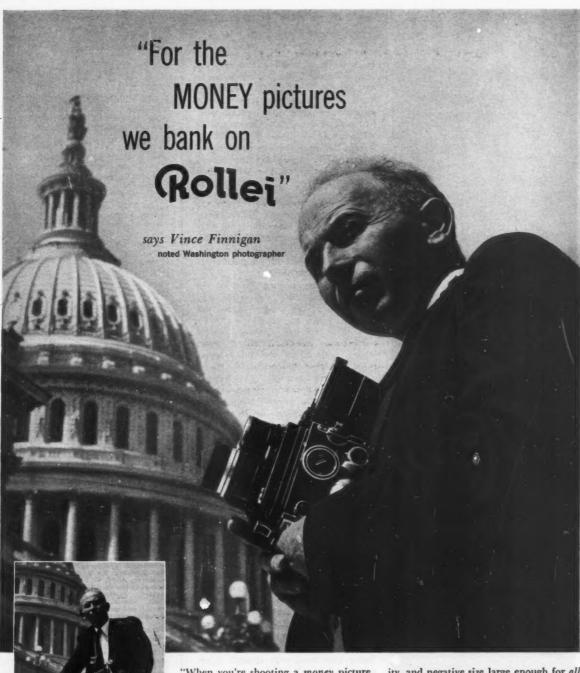
While we do not recommend this enlarger to the experienced worker interested in the finest quality prints, it is highly recommended for any beginner or intermediate worker.—P.C.

BEHIND-LENS ELECTRIC EYE ON CAMEX REFLEX



Manufacturer's specifications: Camex CR Dual Reflex semi-automatic electric-eye 8mm movie camera. Lens: Fully interchangeable 12½mm f/1.9 Cinor focusing to 1½ ft. Viewfinder: Through-thelens viewing with mirror shutter. Focusing: Full-frame fine focusing screen. Fps: 8, 16, 24, 32 and single frame. Other features: 9-ft. film

(Continued on page 138)



bicycle built for three . . . for those rush news assignments, Vince overcomes the parking problems around Capitol and White House with a ne-parking-problem bike. His workherse trie, Rollei normal, tele and wide angle, are constant companions.

"When you're shooting a money picture, especially on fast news assignments, there's no time for fooling around. You've got to be sure. And I make sure with Rollei . . . normal, tele, or wide angle . . . whichever is best suited for the job. With Rollei, and only Rollei, you get the essential combination of speed in shooting, perfect control of composition, unsurpassed picture quality, and negative size large enough for all requirements" says Vince Finnigan.

Rollei cameras are available for all needs of professional and amateur; including f2.8 and f3.5 models with or without coupled meters. Also the 3.5 Rolleimagic, the fully automatic Rollei. Examine them at your dealers to-day-or write now for illustrated literature describing all Rollei models.

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FONDER & BEST, INC., 814 North Cole Avenue, Hollywood 38, California



NIKOR 70mm Reels for 18 ft. lengths—fit standard 3½ gal. tanks



MODERN TESTS

(Continued from page 136)

run, behind-the-lens semi-automatic selenium-cell electric-eye with E.l. from 10 to 320; adjustable eyepiece; backwind; electronic flash sync for single frame; time exposure device, and footage and frame counters. Price: Camera with 12½mm f/1.9 Cinor, \$259; 75mm f/3.5 50M Berthiot lens focusing to 3½ ft. \$89. Importer: Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y.

It's been several years since we first tested the Camex Reflex. Basically the camera looks the same as it did in 1957. But the addition of the behind-the-lens semi-automatic electric-eye system has added much to its already great flexibility.

The Camex is really part of an entire 8mm motion picture system and offers one of the widest—if not the widest—range of accessories in its. field. You can have your choice of microscope adapters, giant zoom lenses, wide-angle and tele lenses, extension tubes, titling stands, etc.

One reason why it is considered a serious movie maker's camera—or for the man who can afford the price even for casual shooting—is its unique through-the-lens focusing system. It's the only 8mm with a mirror shutter.

Here's how it works. There's a mirror on the lower half of the shutter. When the shutter is closed—with no light going to the film—all the light coming through the lens strikes the mirror. It is reflected to a prism and then to a series of viewfinder objectives and to the viewer's eye.

When the shutter is open—allowing light to go to the film—the view-finder is blacked out. But since this happens at a fairly rapid rate—from 8 to 32 fps—the slight flickering effect is hardly noticeable. Naturally, the faster the fps the less flickering.

The main advantage of the mirror system is that when the lens is closed down, there's less light loss to the finder compared with straight prism systems.

The electric eye reads constantly—despite the fact that the shutter is closed part of the time. A prism directs part of the light to the cell. You adjust the lens diaphragm until a needle is centered in the finder. A battery system (two small mercury cells) keeps current flowing even when light is cut off from the energy-generating selenium photoelectric cell. Thus the needle remains in correct position once the diaphragm is set.

In our tests the behind-the-lens cell (Continued on page 140)

BOOKS . . . by Feininger

(125). ADVANCED PHOTOGRAPHY: METHODS AND CONCLUSIONS. How to use technical skill and creative ability to produce memorable photographs. \$750

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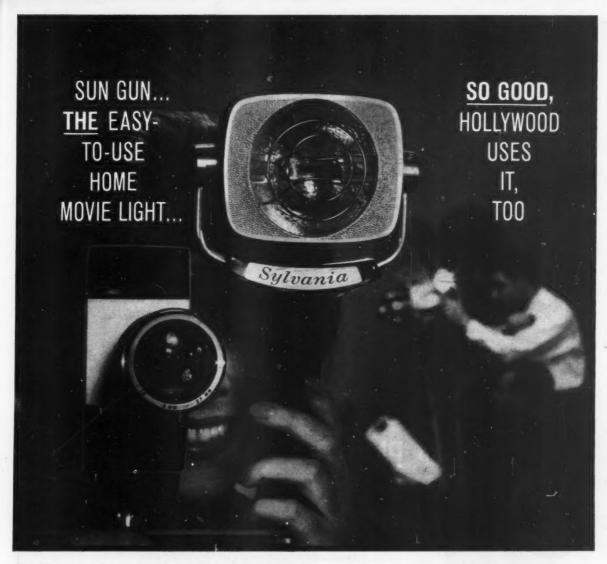
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MEDICAL PHOTOGRAPHY, RADIOGRAPHIC AND CLINICAL is the only comprehensive book on medical photography ever published. By T. A. Longmore, ARPS, MSR, it belongs in the libraries of doctors, dentists, hospitals, clinics, medical schools, and general photographic practitioners.



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Pint-sized, yet it outperforms all other home movie lights made! That's the Sylvania SUN GUN. Proved by thousands of home movie makers for over a year. Gives results so remarkable it's used by major Hollywood studios to shoot million-dollar movies.

SUN GUN makes it a cinch to take sensational movies indoors. Its secret is a powerful new lamp no longer than a cigarette—set in a unique reflector with 600 light-magnifying surfaces. You get smooth, even light across every scene. No hot spots or double

shadows. And SUN GUN is color-balanced, so the colors you see on the screen are the colors you saw when you shot the scene.

So why limit your movie-taking fun to the great outdoors? Make movies that are great, indoors—the easy way — with Sylvania SUN GUN movie light. Fits quickly and easily on any movie camera. See it today at photo dealers' everywhere. Sylvania Lighting Products, Division of Sylvania Electric Products Inc., 1740 Broadway, New York 19, N. Y. SUN GUN MOVIE LIGHT

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Synchronize the Scene and VM SOUND!



Add dramatic realism to slides and strip-films! Record vivid music or commentary and synchronize it with pictures, AUTOMATICALLY! On play-back slides change at previously selected times. V-M `ADD+A+TRACK'® feature allows recording on one track while listening to the second track. On play-back hear BOTH tracks simultaneously! Synchronizer may be used with most popular brands of remote-control slide and strip-film projectors.

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- Uses newest cadmium sulfide light
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 Measures moonlight to bright sun-
- ___ 4 Range selection
 ___ Use with still or movie camera
- EV-EVS-LV settings
 Use as densitometer
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- Use with microscope and telescope
 Weighs only 10 ozs.

And yet, this all inclusive kit can be assembled with hand tools in less than two hours. Our step by step instructions make it easy.

Here is a real surplus scoop that we're anxious to share with you. The components of this kit when purchased individually cost \$34.00. Yet, because of a surplus windfall we're able to send it complete to you postpaid for only \$19.95. (Add \$1.00 postage for shipment outside the USA). Still in spite of this remarkably low cost we unconditionally guarantee this meter to be more sensitive than any meter available today. If you are not completely satisfied with the performance of the \$5.84 super sensitive light meter, return it to us within ten days and your money will be completely refunded.

SCIENCE and MECHANICS Magazine, Dept. 806, 450 E. Ohio St., Chicago 11, III.

Enclosed is \$19.95. Please send me your complete kit and plans for assembling the S&M super sensitive light meter. I understand that if I am not completely satisfied, I may return the kit within 10 days for a complete refund.

NAME______ADDRESS______

MODERN TESTS

(Continued from page 138)

worked well most of the time—providing good exposure readings for most sidelight and other tough light reading situations. However, with backlight, even when the field was narrowed by using a tele to take the reading as with most automatic and semi-automatic electric-eye cameras, some loss of shadow detail was noted. The meter, even though it's behind the lens, is subject to influence from strong light around a backlit scene.

The behind-the-lens cell is particularly useful for shots made with extension tubes. The f-number can be adjusted directly from the electric-eye reading without any need to become involved in compensation factors.

We found that the camera motor did not come to full speed instantly when we pressed the shutter release button—resulting in slight over-exposure of the first few frames of a shot.

Lenses for the Camex have bayonet locking mounts. To release the lens you push a button at the top of the camera. Lens seating is positive and lenses can be interchanged rapidly.

Footage and frame counters proved dependable during our tests.

Tests on this lens and camera showed that the 12½ mm f/1.9 Cinor was acceptably sharp at f/1.9 with some corner fall-off. Sharpness was good at f/2.8 with some fall-off. Af/8 overall sharpness was excellent. Overall sharpness decreased slightly at f/16.

We also tested the 75mm f/3.5 Berthiot. At f/3.5 the 75mm lens was acceptably sharp with some corner fall-off. At f/8, f/11, overall sharpness was excellent. Overall sharpness decreased slightly at f/16.—M.A.M.

BOLEX 8MM PROJECTOR OFFERS 18 AND 5 FPS



Manufacturer's specifications: Bolex 18-5 8mm silent movie projector. Lens: 15mm f/1.3. Lamp: Philips 8-volt, 50-watt with built-in

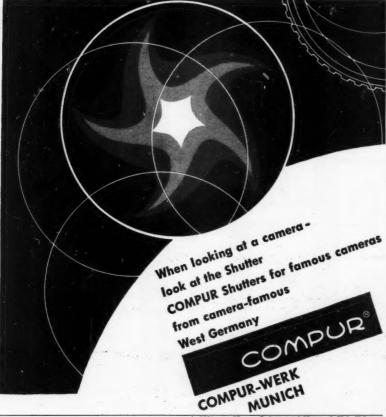
(Continued on page 142)

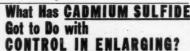
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YES SIR! YOU CAN TAKE OVER 100 FLASH SHOTS OF ME WITH ONLY 1 CHARGE...



AMERICAN MADE OPTA-VUE PRODUCTS FROM OPTICS MANUFACTURING CORPORATION 170 EILEEN WAY, SYOSSET, N. Y. SUBSIDIARY OF DYNEX INDUSTRIES, INC.





Technicians know that enlarging exposure is the most difficult control problem in photography. You must measure spot areas of an image at extremely low light levels, with extreme accuracy. Then you must measure to match the density range of each negative to the proper paper contrast.

The cadmium sulfide photo conductive cell gives a means of meeting the problem. It is thousands of times as sensitive as other photo-electric devices. Some of the finest new camera are using cadmium sit can operate a signal light under an enlarger image without or multiplier! To this we want to exclusive variable area mask which gives completely exclusive variable area mask which gives completely calibrated automatic readings for paper exposure, paper contrast, and direct density figures. Spot-OMatic II actually outperforms elaborate easel densitometers selling for more than 3700.00! You can buy more knobs and hardware, but you can't buy greater accuracy—you can't buy as much convenience as in Spot-O-Meter II.

A word of caution: We use an RCA cadmium sulfide into a worthless salt!

End your enlarging exposure problems now—and them forever—with a Spot-O-Matic II. For and them forever—with a Spot-O-Matic II. For

into a worthless salt! into a worthless salt! your enlarging exposure problems now—forever—with a Spot-O-Matic II. For



KINNARD CO. No

\$18 50 COMPLETE 100-130 volts AC-DC

MODERN TESTS

(Continued from page 140)

reflector. Projection speeds: 18 and 5 fps. Reel capacity: 400 ft. Weight: 15 lbs. Other features: Snap-up reel arms; snap-lock sprocket drive wheels; rapid rewind; single switch on-off forward control; lens mount frame adjustment; 110 to 240-volt operation; vertical and horizontal tilt adjustment; vertical and horizontal projection lamp controls. Price: \$149.50. Importer: Paillard, Inc., 100 Avenue of the Americas, New York 13, N. Y.

It's been at least 11 years since Bolex issued a really all-new 8mm projector. While the M-8 series of machines were admirable, they left something to be desired in the way of refinements—such as still projection and internal power rewind. The 18-5 has a power rewind and a unique 5 fps projection speed that allows you a longer look at individual scenes. The 18-5 bears no resemblance to its predecessor. It's lighter, smaller, and much more attractive. The M-8 stood 101/4 in. high while the 18-5 barely reaches 8 1/2 in. And while the M-8 was a fine performer, the 18-5 is definitely a better one.

After you erect the reel arms (both are on top of the projector), threading the 18-5 is hardly a chore. Film snaps into place around the sprocket wheel drive and through the gate with hardly any fuss at all.

The Bolex projects normal silent footage at 18 fps—the European standard. However, we found that film shot at 16 fps showed no signs of accelerated action. In fact, projection at 18 fps seemed to improve the overall image.

Instead of offering a still projection setting the Bolex has a 5 fps speed for films shot at normal silent rate. The effect is amazingly like slow motion, with only a slight lack of frame-toframe smoothness. The 5 fps rate is made possible by the projector's variable shutter. A double-bladed attachment on the shutter divides each of the three normal openings into three more openings for a total of 9. The result is a flashing rate of 45 per sec., only three less than at 16 fps-and virtually flickerless 5 fps projection. (For more information about projector shutters see MODERN, October 1961.)

The new Hi-Fi projection lens is a rather amazing performer. We were able to project a 9-ft, screen image with little significant edge fall-off in sharpness or illumination.—M.A.M.

(Continued on page 144)



DIMCO-GRAY COMPANY

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Give Minolta for Christmas

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SR-1 KIT-A world of photography in one case. Includes famous SR-1 camera, three lenses (wide angle to supertele), bellows, magnifier and a host of accessories.



MINOLTA A-5-Fabulous Rokkor f/2.8 lens, 1/1,000 sec shutter, parallax correcting finder make this the top value in the low price field.



MINOLTA AL-Meter couples to both speed and aperture dials for easy match-pointer automation. Fabulous f/2 Rokkor lens, speeds to 1/1,000, and automatic parallax correction.



MINOLTA AUTOCORD—World Standard in twin lens reflex professional quality. Unique one-hand focusing, and ultra-sharp Rokkor f/8.5 lenses.



MINOLTA SLIDE PROJECTORS—Breathe life into your color slides.

MINOLTA MINI-16 PROJECTOR for 16mm and smaller slides.

MINI-PROJECTOR for 35mm slides fills screen from less than 11 feet.





MINOLTA 16-P—Budget priced pocketsize camera. Weather Dial sets exposure for brilliant color or black & white. Wide variety of Kodak and Ansco film available.



MINOLTA 16-II - This pocket-size gem provides professional features, speeds to 1/500 sec, Rokkor f/2.3 lens and complete line of accessories. Uses same film as 16-P.



MINOLTA

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Except for the microphone, the Fairchild Cinephonic looks like any other 8mm movie camera. It works like any other, too. With one amazing difference. This one takes sound!

The Fairchild's entire recording

The Fairchild's entire recording mechanism is inside the camera. A single button controls both pictures and sound—and there's no outside power source to plug into, because the Fairchild is battery operated. Even hand winding is eliminated.

To take sound movies, simply give the microphone to your subject, or place it close by, in the scene. As you shoot, sound is recorded "live" automatically synchronized with the action right on the film. Cinephonic color film comes in 100 ft. rolls, pre-edged with a permanent magnetic recording stripe. You get superb, lifelike reproduction of both pictures and sound.

The new Fairchild 8mm sound

The new Fairchild 8mm sound camera is priced at \$249, including 13mm f/1.8 Cinphar lens. And you get an introductory roll of Cinephonic color film with processing absolutely free.

Most dealers offer attractive terms, plus a generous trade-in allowance on your old silent camera. Come in for a demonstration soon. Once you've seen how incredibly real Fairchild sound movies can be you'll never settle for 'silents' again.

FAIRCHILD 8MM SOUND

FAIRCHILD CAMERA AND INSTRUMENT CORPORATION

MODERN TESTS

(Continued from page 142)

16MM OPTICAL-MAGNETIC SOUND PROJECTOR



Manufacturer's specifications: Bolex S-221 16mm optical-magnetic sound projector. Lens: 50mm f/1.3. Lamp: 750- or 1000-watt with aspheric reflector and condenser system. Projection speeds: 18 to 24 fps with stroboscopic control. Reel capacity: 200 ft. Weight: 55 lbs. Other features: Variable shutter; illuminated control punel; three-position switch for reverse and forward with or without lamp; built-in frame counter; voltage selector (110-135 volts); dynamic microphone; 8-in. speaker built into projector cover; 15-watt amplifier; inputs for microphone, pick-up, tape recorder or radio; record-playback switch; magnetic record volume indicator, separate bass, treble and playback volume controls; selector switch for opticalmagnetic. Price: \$1250. Importer: Paillard, Inc., 100 Avenue of the Americas, New York 13, N. Y.

The Bolex people have built an aweinspiring amount of "pride of ownership" into their S-221 magnetic-optical sound projector. It looks slick, professional, functional and efficient. Moreover, the various dials, switches, and buttons offer promise of great flexibility—and deliver it.

You can show silent or optical sound, or record and play back magnetic sound films. There are two different sound film paths. Both magnetic and optical sound heads can be bypassed for showing silent footage.

The gate sound head spacing—the number of frames between the frame in the gate and the part passing over the sound head—differs very slightly from American standard. American standard for optical sound is 26 frames. The Bolex, as it comes from the factory, has an optical spacing of 28 frames. However, Paillard, U. S.

(Continued on page 146)

SOUNDTALK

.. from the world's most experienced manufacturer of magnetic tapes



How "four-track" stereo challenges tape quality . . .

The dramatic improvement in sound and new economy in tape use that four-track stereo promises, make new demands on tape . . . make the quality you find in "Scotch" Brand Tartan® Series Magnetic Tapes four times as important! For not every brand of tape will work satisfactorily on four-track.

THE NARROWER TRACKS used make highest uniformity of oxide coatings a must. Now even minute irregularities can cause distortion or decrease in output, which in monaural or two-track recording would not be as noticeable.

FROM THE TAPE MANUFACTURER'S point of view, slitting the tape to correct width becomes an extremely critical operation. Close-tolerance precision characterizes Scotch® BRAND Tartan Tapes. And lack of this precision can render a tape useless for four-track.

THE NUMBER ONE CHOICE of top steree to machine makers is "Scotch" Brand. Uniform of oxide thickness (as well as tape width) is of microscopic tolerances to keep dynam ange to identical throughout each reel, each to reel. High-potency oxides per thinner coating, greater flexibility, closer her thinner coating protects recorder head, extent ape life.

WHEN YOU GO "FOUR-TRACK" t Tartan Series Tapes lead the way: No. 141, 7 d.c., standard play, and No. 142 (50% extra pl. sec (50% extra play) ester backing), both in 144, double length and 1800'; and No. 144, double length and 1800'; and No. 1200' retail dealers.

FREE! With each T of-reel clip the arean Series Tape—a handy end-of-reel clip the arean Series spillage in mailing, handling or storm.



Magnetic Products Division

"SCOTCH", "Tartan" and the Plaid Deaign are registered trademarks of the 3M Company, St. Paul 6, Minnasoda. Export: 90 Park Avenue, New York. Canada: London, Ontario.

Bolex distributor, can install a smaller roller which provides a 27-frame spacing. In actual tests we found no noticeable loss of lip sync even at the 28-frame sound spacing.

The stroboscopic fps control contributes to the high quality of sound at both 16 (magnetic only) and 24 fps. There are two strobe lines, one for 16 and one for 24 fps. When the line appears to stand still the projector is running at precisely 16 or 24 fps (depending on selected speed).

Magnetic spacing is 20 frames as against American 16mm practice of 28 frames. However, since few, if any, magnetic sound films have lip sync, the difference is academic. We found that music and commentary sound tracks recorded at 28 frames on other machines and then shown on the Bolex at 20 frames seemed to fall into the right place despite the difference.

Our tests of sound quality showed near high fidelity performance at 24 fps on magnetic. Even at 16 fps, performance was exceptional.

Optical sound also proved to be amongst the finest-if not the finestwe've heard on any 16mm projector.

One reason for the excellence of the optical sound is the fact that the exciter lamp can be mechanically centered on the sound track.

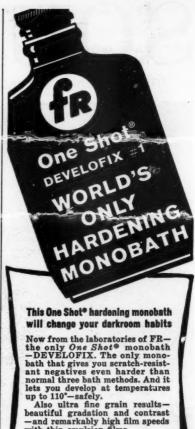
The magnetic recording system offers several unique features. Separate erase and record-playback heads make it virtually impossible to accidentally destroy a sound track. Separate volume controls for the inputs and a built-in mixer provide a means of recording two sounds-voice and music. for example—at the same time, and adding fade-in and fade-out effects right on the projector.

Results of screen image tests proved to be excellent, showing no significant sharpness or light fall-off at the corners of the screen. The S-221 is easily adaptable for large auditorium projection through the use of various optional accessories such as a separate 12-in. speaker (a power distributor makes it possible to run both accessory and regular speaker at the same time) and 35mm f/1.3 lens.-M.A.M.

50MM f/2 PANCOLAR FOR EXAKTA REFLEXES

Manufacturer's specifications: 50mm f/2 Automatic Carl Zeiss Jena Pancolar for all 35mm Exakta cameras. Features: Apertures to f/22, focus to 18 in. Price: \$140. Importer: Exakta Camera Co., 705

(Continued on page 148)



with thin emulsion films.

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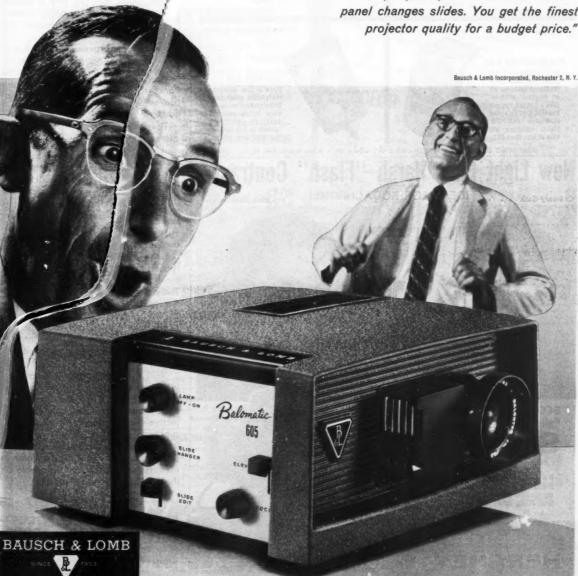
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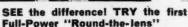
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(Continued from page 146)

Bronx River Road, Bronxville, N. Y.

Here is the often rumored, much heralded new standard lens for the Exakta from Carl Zeiss of Jeng. Important changes in the original Biotar design in the second and third elements, according to the designers not only reduce the Biotar focal length by 8mm but also improve resolution. In our tests we found this to be true. The Pancolar produced very good sharpness at f/2 with some fall-off in the corners and equally good central sharpness at f/5.6 with some corner fall-off. At smaller apertures, there was a slight decrease in overall sharpness. Some of the corner sharpness fall-off found with this lens is caused by curvature of field. At all but moderately close focusing distances this effect is slight.

The major improvement, we felt, was in sharpness. The Biotar lenses we have tested generally equalled the Pancolar at f/5.6 but the Pancolar proved slightly superior in central and edge resolution wide open.

The lens mount represents a major change in Jena Zeiss finishing and diaphragm control. Instead of an allchrome mount with built-in lens shade and heavily knurled focusing knob, the Pancolar has a satin black finish and a short-length mount with no builtin lens shade. The focusing ring, instead of being heavily knurled for easy grasping, is leather-covered. The automatic diaphragm of the Biotar is preset-after each exposure you must recock the iris to full aperture if you want the maximum light for focusing. The new diaphragm closes swiftly as the pressure on the plunger release of the lens mount increases, then opens fully after exposure.

You can preview the depth of field by pressing the collar around the shutter release.

With the 58mm Biotar f/2 now selling at an appealing \$80, we feel that the choice between the older and newer lenses must be somewhat subjective—automatic vs. semi, built-in sunshade vs. none, 50mm vs. 58mm, improvement in performance vs. lower price. Incidentally, this Pancolar is identical to the Flexon, available on the Praktina IIa camera.—H.K.

FOR THE SHORT VIEW— HPI PROJECTOR SCOPE

Manufacturer's specifications: 8mm Projector Scope viewer for (Continued on page 152)



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two filters, two minus
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Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. For color and blew. Ser. IV \$1.46, Ser. V \$1.546, Ser. V \$1



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with W. A. Lens. Lens: \$99.50, Tele Lens: \$79.50 from \$6.95 to \$395. Distributed in U. S. A. by Arel In

MODERN TESTS

(Continued from page 148)

most 8mm movie projectors. Lens: 6-element f/2.5 wide-angle. Screen size: 31/2 x 43/4 in. Price: \$14.95. Manufacturer: Hudson Photographic Industries, Inc., Irvington-on-Hudson, N. Y.

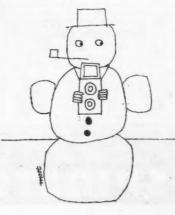


The HPI Projector Scope fits into your projector lens mount in place of the regular lens and provides a 3 1/2 x 4 3/4 -in, viewing image. The sixelement lens of the Projector Scope directs the image at a mirror which reflects it to a ground-glass screen.

The unit fits just about all 8mm projectors with the exception of the Baskon and Kodak Brownie machines. You focus by moving the Scope forward or back in the projector lens mount as required.

The lens can be optically aligned with the gate and lamp by means of two set screws. A movable rod adjusts the perpendicular position of the

Our tests showed that the screen image was bright even at the corners of the ground glass, even under a high level of room light, and we could detect no hot spots on the screen. The sharpness on the ground-glass screen also proved quite satisfactory. As many as six people were able to see the screen easily, even though some of the people in our audience were at extreme angles to the projector. The best viewing distance was about 2 to 6 ft. from the screen.-M.A.M.



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Available in TUNGSTEN or DAYLIGHT	AERO
EKTACHROME-DAYLIGHT SPEED-10	O ASA
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\$1.00 (3 for	\$2.75
AERO EKTACHROME CHEMICALS	#2 OF
1½ gal. 50 ft. 35mm—85¢ Plus X or XX	\$2.90

2

50 ft. 35mm—85¢ Plus X or XX 100 ft. 35mm XX or Plus X or infra red or background X \$1.40. If you buy \$25.00 worth of film—one 35mm loader free regular price

hackground x 1.40. If you buy x.5.00 worth of film—one 35mm loader free regular price \$5.00

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Sound Part III: On location sound with inexpensive, battery powered tape recorders.



The amateur in search of sound for his home movies has two choices: either he can record the sounds needed or buy them already recorded on tape or records. The sound tracks on

many amateur productions are derived from both sources. First, let's see what you can record yourself.

There's a great deal of satisfaction in capturing "on location" sound that matches the image. Field-or location-recording once was an involved, complicated and expensive affair for the amateur. Professional, self-powered tape recorders were the only ones available. These cost (and still do) as much as \$1200. The sound quality is excellent. However, the price of perfection is too high for average amateur budgets. Happily, there are today several relatively low-priced units, selling in the \$100-\$200 range, which are quite capable of delivering acceptable results. Power is supplied by inexpensive batteries and the machines are light enough to be carried easily. Both Webcor and Grundig-Majestic make such models. For \$200-\$350 you can get more comprehensive machines.

No matter which unit you buy, if it costs less than \$200 or so, you should plan to buy a better microphone. The mikes supplied with inexpensive recorders usually have a frequency response considerably more limited than the recorder's capabilities. While there is no point in buying a mike that is better than the recorder, you will find that a medium-priced mike will give you much truer sound fidelity. Also, the standard mike may not be quite rugged enough to take the beating of location recording.

There are two major types of microphones that you should know about—omnidirectional and cardioid.

The omnidirectional microphone records sound from all directions. It's excellent for recording natural outdoor background noises—street traffic, a crowd at a ball park. It's also fine for voices when they're coming from many directions, as at a picnic or a family group of children and parents

on your front lawn. Voices within 10 ft. of the subject will record acceptably.

You can capture the sounds of a car from inside by simply turning on your recorder.

The cardioid mike has a more directional pattern, and is thus more selective in its angle of sound acceptance. Actually, it has a heart-shaped pickup pattern (angle of sound acceptance). Rea the instructions accompanying the ...ike and experiment to find the best distance and angle to place it from the particular sound source. Cardioid mikes can be used indoors where they cut down on the effect of ambient noises (reverberations, and other extraneous sounds) outside the mike's selective pick-up pattern. While they can be used outdoors, some cardioid mikes are so sensitive that they tend to pick up wind hitting the mike. Also, since they are extremely sensitive, they may pick up secondary sounds which you may barely notice-such as a voice coming over a distant loud-speaker—as well as the near voice which you wish to record. However, cardioid mikes are quite effective when attempting to exaggerate the sound of passing action. For example, motor race sounds would fade-in, reach maximum volume when the cars are in front of the mike and then fade out as the cars pass by with a greater change in volume than is actually the case.

When to buy

Some outdoor sounds may be difficult to record. Relatively low intensity sounds—the cry of seagulls, for instance, or the chirping of birds—require rather elaborate preparations. It might be easier in the long run to buy special effects records.

There are several sources of special effects and music designed specifically for motion picture work. One recording may contain a wide variety of related sounds—water lapping against the shore, seagulls, wind, and so on. In addition, special music has been recorded for films to match particular moods and editing requirements. While there's no additional fee other than the cost of the record for amateur use, special licensing fees are required if you show your films professionally.

In addition, there are untold possibilities to be found in any store selling general recordings. But be careful. The record company probably won't have any objections if you show your film to friends even at a club function (for free) but you'll run afoul of copyright laws if you accept money.—THE END

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MOVIE BARGAINS

(Continued from page 135)

BOLEX M-8 8MM: Executive Editor Burt Keppler is an inveterate home movie maker. We managed to persuade him to entrust his Bolex with us just long enough to have its picture taken. The f/1.3 lens (although the projector has been replaced with a more modern version) is still one of the very fastest available on an 8mm machine.

Specifications: 500-watt lamp; 25mm f/1.3 lens; rheostat controlled fps speeds; internally driven take-up reel arm and cable-drive rewind arm; 400-ft. reel capacity; snap-in sprocket wheel guides; single frame; start-stop, motor, lamp control; tilt and level adjustment; provision for use with either tape cou-pler or magnetic sound on film unit. Used price range, \$110 to \$115.

E. BELL & HOWELL MODEL 285 16MM OPTICAL SOUND PROJECTOR: This one came out of the dark recesses of MOD-ERN's own studio—where it still sees constant service. It has a fine lens, de--where it still sees pendable sound amplifier and is light enough to tempt MODERN staffers into carting it home on any of the various commuting lines out of New York City. Specifications: 1000-watt lamp; 2-in. f/1.6 lens; 16 and 24 fps; reverse; snapin film guides on sprocket drives, 2000-ft. reel capacity; cable driven, removable reel arms; threading lamp, tone and volume controls; microphone input; built-in speaker plus provision for additional, larger speaker. Used price range, \$220 to \$250.

BELL & HOWELL REGENT 8MM: This one has been in constant operation for at least 6 years (along with other machines) in MODERN's studio. Not only has it shown innumerable amateur films at the office—but gets impressed into service for home showings by editorial assistants, secretaries, and the man next door. So far, it has held up nobly without a single repair. The lens, incidentally, compares well with some on much newer machines.

Specifications: 500-watt lamp, 25mm f/1.6 lens; rheostat controlled fps speeds; internally geared reel arms; 400ft. capacity; tilt control; rewind, run switch; single frame. Used price range,

\$65 to \$85.

AMPRO PRECISION A-8 8MM: Another of Controller Richter's ancient but still sturdy machines. Mr. Richter claims to have shown some of the first Kodachrome 8mm film ever marketed on this projector. While it looks its age, frame rate, motor, lens, and light output are

definitely up to par.

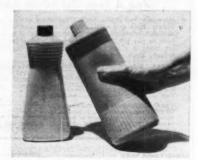
Specifications: 500-watt lamp; 1-in.

f/1.6 lens; rheostat controlled fps speeds; single frame; internally geared reel arms; 400-ft. reel capacity; lamp, motor, forward and reverse controls; snap-in film guides; tilt control. Used price range, \$70 to \$85.

H. VICTOR ANIMATOPHONE MODEL 55 16MM OPTICAL SOUND: This is another machine from the fabulous back room of Olden Camera Co. One feature is the removable reel arms and another is the piggy-back speaker. Actually a separate unit in a self-contained case

it latches on to the main projector body for carrying purposes. Frankly, we think it might be a good idea to take along a friend and let him carry the speaker. Specifications: 1000-watt lamp; 2-in. f/1.6 lens; 16 and 24 fps, motor and lamp controls; volume lever and tone controls; separate speaker in piggy-back case. Used price range, \$135 to \$150.

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STILL CAMERA BARGAINS

(Continued from page 133)

D. NIKON S2 WITH 50MM F/1.4 NIK-KOR: The present Nikon SP is certainly more desirable. However, we know a professional who could afford one but prefers the exceptionally clear life-size single picture frame and well defined uncluttered rangefinder image of the S2 discontinued 1955-1958 model. Small disadvantages, such as a dual concentric shutter dial which must be lifted up to be set, plus a few slightly less-auto-matic-than-the-SP features, are rather unimportant. But the Nikkor 50mm f/1.4 lens is exactly the same as in the present model and the S2 will take all the SP or S3 accessory lenses with an accessory finder. The practically-brand-new S2 we found at Unredeemed Pledge Sales Co. was priced at \$119.50.

E. ROLLEIFLEX 4 X 4, WITH 60MM F/3.5 XENAR: This little 1957 gem, making 12 Superslide-size shots $(1\frac{5}{6} \times 1\frac{5}{6})$ on 127 film, met an early unkind death through undeserved character assassination. It's a great machine—automatic, lovely to look at—and a splendid pic-ture taker bound to become a classic. Although the used 4 x 4 we uncovered at Wall St. Camera was \$55, brand new 4 x 4s with case and flash cost \$58.50 at Montgomery Ward Co.

F. ROLLEIFLEX AUTOMAT 1949 WITH 75MM F/3.5 XENAR: The basic Rollei -optics, film transport, parallaxcorrecting focusing mechanism—re-main essentially unchanged since 1951 when this model was discontinued. The finder lens on the Rollei we turned up at Unredeemed Pledge Sales Co. isn't coated but who cares? At \$59.00, it's a fine barga n.

G. CANON IV WITH 50MM F/1.9 SERE-NAR: Many say that the IV series, the last of the small-bodied, bottom-loading Canons, was the finest of its type ever made. That's a matter of personal preference but the three-stage multifocal range-viewfinder and the thread which accepts threaded Leica and Canon lenses make the 1952 model a top \$59.50 bargain at Unredeemed Pledge Sales Co. Since some collapsible f/1.9 Serenars were more unsharp in the corthan others at full aperture, test carefully.

H. KODAK MEDALIST II WITH 100MM F/3.5 EKTAR: Still yearn for the 21/4 x 31/4 pictures on 120 roll film? Professionals who have owned Medalist II's since their inception in 1952 guard them with their lives. The separate split-image rangefinder is critically accurate, the focusing mount one of the smoothest but most rugged double helicals ever devised. The lens is splendid and the Flash Supermatic leaf shutter has speeds from 1 to 1/400 sec. Ours, from Wall St. Camera Exch., was \$140.

I. MINOLTA-35 MODEL II: This well made, interchangeable lens, focal-plane shutter, 1958 camera seems half Leica, half Canon and accepts all threaded Leica and similar lenses. It has speeds from 1 to 1/500 sec. With a very fine 5 element f/2.8 Rokkor lens, fine combined range-viewfinder it was \$19.50 at Unredeemed Pledge Sales Co.

(Continued on page 166)

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STILL CAMERA BARGAINS

(Continued from page 164)

J. LEICA IIIa: A Leica technician once remarked to us that mechanically, the 1938 Leica IIIa represented a pinnacle of the E. Leitz art. We think so too. The pre-World War II Leica is much smaller in overall size than the Leica IIIC, IIIF and IIIG series and slips easily into jacket pocket, yet accepts any and all Leica and similar threaded lenses. It has an excellently defined rangefinder separate from the viewfinder. If you've ever dreamed of owning a Leica, the IIIa body which cost us but \$29 in excellent condition at Unredeemed Pledge Sales Co. is a good solution. Don't get it with a 50mm Summar lens. Try the 50mm f/3.5 Elmar (\$15.00) or for a fast collapsible, the 50mm f/1.9 Serenar (\$25).

K. IKOFLEX IIa WITH 75MM F/3.5 TES-SAR: This fast-focusing, rugged and reliable 2½ x 2½ twin lens reflex has a fine, Fresnel-lens-brightened ground glass, a cut down finder area to eliminate parallax error and completely automatic operation once you've lined up the No. 1 on the paper backing in the red window. It should have sold better before it was discontinued in 1952 but it was overshadowed by another top ranking German reflex and never got its due glory. At \$70 (we found ours at Wall St. Camera Exch.) it's a bargain.

L. ARGUS A WITH 50MM F/4.5 CINTAR: Shades of our childhood, here's the grand old rangefinderless camera that broke the 35mm camera price barrier in 1936 at \$12.50. It has a plastic body, self-cocking shutter with speeds from 1 to 1/200 sec. plus B (no sync), plus a two-point-focusing, f/4.5 lens. It makes an excellent beginner's camera and can produce snapshot sized pictures with speed and simplicity. MODERN found an all-green Argus A for \$3.95 at Unredeemed Pledge Sales Co. (Most made were black.) A slightly more advanced A model worth looking for has a precision focusing mount allowing you as close as 15 inches.

M. KONICA IIIA WITH 50MM F/1.8 HEX-ANON: Good rangefinder, fine lens, plus perhaps the most accurate bright frame, parallax-correcting viewfinder ever devised make this Konica a desirable camera. Ours, looking as if a roll of film had never been run through, cost \$68.50 at Olden Camera and Lens Co., 1265 Broadway, New York 1, N. Y.

N. CONTESSA 35 WITH 45MM F/2.8 TESSAR: The number of fully enclosed, collapsible 35s available has dwindled to almost none. One of the neatest ever designed was the 1955 Contessa which also had a first-class, built-in exposure meter. The lens-rangefinder system was one of the easiest to use, swiftest focusing, best secondary image units ever designed. For \$29.50 at Unredeemed Pledge Sales Co. it was a steal.

O. CONTAFLEX I WITH 50MM F/2.8 TESSAR: Want a classic leaf-shutter reflex without all the interchangeablelens, built-in-meter, cross-coupled-LVS paraphernalia? The Contaflex I (1958) has the same good lens, reliable shutter and splendid viewing system as the newest Contaflex. Ours, found at William C. Cullen, Inc., 12 Maiden Lane, New York 38, cost \$59.50.—THE END





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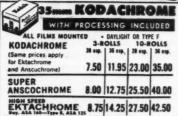
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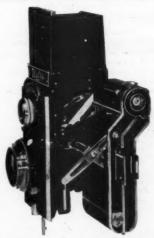
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HOW FAR HAVE WE GONE?

Editor's Note: Herewith another in the series of lesser known but fascinating cameras of yesteryear, written up just as it would have been in "Modern Tests" when it was new.

21/4 x 31/4 TWIN-LENS REFLEX FOLDS, HAS REVOLVING BACK



Manufacturer's specifications: Welta Superfekta 2½ x 3½ twin-lens reflex. Lens: (taking) 105mm f/3.8 Carl Zeiss Jena Tessar focusing to 3½ ft., apertures to f/22; (viewing) 75mm f/3.8 Weltaskop. Shutter: Compur with speeds from 1 to 1/250 sec. plus B and T. Focusing: Waist-level ground-glass focusing on 15g x 2½ ground glass with automatic vertical and horizontal frames. Other features: Revolving back; drop-in loading; semi-automatic film counter; collapsible bellows body; sportsfinder. Manufacturer: Welta Camera Co., Germany. Price: \$150 (approximate).

Is $2\frac{1}{4}$ x $2\frac{1}{4}$ the only logical format for the twin-lens reflex? Do twin-lens reflexes need to be the large rectangular boxes they are? Not according to the manufacturers of the 1935 Welta Superfekta. They have designed and produced a full focusing twin-lens reflex producing 8 $2\frac{1}{4}$ x $3\frac{1}{4}$ negatives on 120 film roll. Amazingly enough, the camera fits

(Continued on page 170)

New Camera-Art-Form Meets Explosive Reaction From Critic and Layman Alike! How Do You Stand on Bill Brandt's New Book . . .

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Chapman Mortimer says: "Brandt has raised the status of his art to the level of other arts. He has shown us how to disregard the taboos of second-rate-ism."





YOU BE THE JU

A NEW ART-FORM must-by axiom-be prepared for critical reception, with the force of acceptance or rejection in exact relation to its degree of deviation. It is not surprising, therefore, that the reaction to Bill Brandt's new book, "PERSPECTIVE OF NUDES," has been explosive.

Yet, the book has stirred a spectacular force in its critical admiration. Lawrence Durrell and Chapman Mortimer head a distinguished contigent of connoisseurs from diverse art fields who have acclaimed this work for its poignancy, its power and its meaning. Vogue Magazine carried pictures from the book in its August 1st issue. The New York Museum of Modern Art will exhibit Brandt's works from September 25 to November 12.

In these surreal studies of the nude, Bill Brandt expresses a philosophy of interpretative photography that soars far above the conventional camera-images we have grown to accept. His nudes inhabit a world of platonic forms. You feel the gnomic quality that resides in poetry and sculpture. You observe images and shapes, perspectives of the figure you never recognized before.

Hailed as the "Matisse of the camera," Bill Brandt stands alone in his own unique artistic medium. All who are part of photography, the photographer in the studio, the art director in an advertising agency, the amateur striving to find new expression for his creativity-all who are part of photography, whether working in the commercial field or in the realm of fine paintings will find a stirring experience in the pages of "PERSPECTIVE OF NUDES." It is an inspirational force, a conversation piece not to be missed.

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By Bill Brandt

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HOW FAR

(Continued from page 168)

in an overcoat pocket. The secret? It folds. Like many popular blind focusing roll cameras available, it has a collapsible bellows which springs open at the touch of a button.

The viewing system is especially ingenious. Since the negative is not square it was necessary to devise some mechanism to allow both horizontal and vertical pictures to be made. By grasping the camera back firmly and twisting it. both back and bellows can be revolved from the vertical to the horizontal format while the camera front remains vertical. The ground glass does not show you a full-sized viewing image as do usual 21/4 x 21/4 reflexes. By adopting a shorter focal length for the viewing lens and operating it on a slightly different helical thread from the taking lens', the designers have been able to reproduce on a masked 21/4 x 21/4 ground glass the correct proportions of the 21/4 x 31/4 negative. And, as you revolve the back, the viewing mask also changes from vertical to horizontal.

The camera's loading and film advance are commendable. The takeup and supply film spool chambers swing outward from the camera body. You just drop the film in place and as you close the spool chambers, the spindles automatically push inward to hold the film. The first picture must be positioned in the ruby window on the camera back. After that you simply line up the film counter number in the counter window after each shot.

The camera is beautifully finished in nickel silver and leather, is far sturdier than you would imagine possible with a folding construction. Controls work very smoothly. The built-in hood magnifier is a great help in accurate focusing. Provision has been made for the camera owner to adjust the focus of the viewing lens should it become mismatched with that of the taking lens.

There are many nice touches which a casual observer might miss. The carrying strap has an extremely ingenious but foolproof method of attaching to the back of the camera body, yet can be used in both the horizontal or vertical positions. All controls-shutter speeds, aperture, distance, picture number-are visible from shooting posi-

In tests the 105mm f/3.8 Tessar lens produced acceptable sharpness in the center at f/3.8 with some fall-off in sharpness at the corners. At f/8 sharpness at the center was acceptable with little sharpness fall-off at the edges (less than the fall-off at f/3.8). There was no overall decrease in sharpness at the smaller apertures.-H.K.



Picture by David McLane New York News

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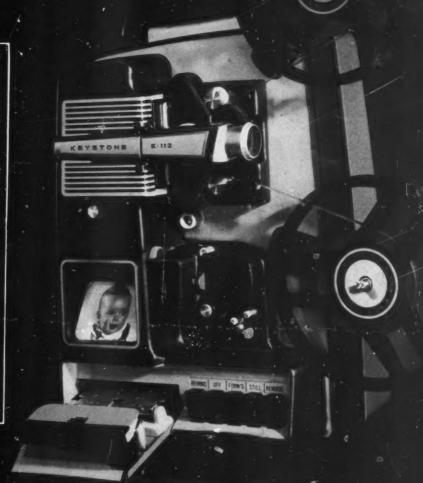
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